DOCUMENT RESUME

ED 453 146 SO 032 810

AUTHOR Michael, John A., Ed.

TITLE The National Art Education Association: Our History--Celebrating 50 Years, 1947-1997.

INSTITUTION National Art Education Association, Reston, VA.

ISBN ISBN-1-890160-00-8

PUB DATE 1997-00-00

NOTE 270p.; A Project of the National Art Education Association Distinguished Fellows.

AVAILABLE FROM National Art Education Association, 1916 Association Dr., Reston, VA 20191-1590 ($25). Tel: 703-860-8000; Fax: 703-860-2960; e-mail: naea@dgs.dgsys.com; Web site: http://www.naea-reston.org/.

PUB TYPE Collected Works - General (020) -- Historical Materials (060) -- Reports - Descriptive (141)

EDRS PRICE EDRS Price MF01 Plus Postage. PC Not Available from EDRS.

DESCRIPTORS *Art Education; *National Organizations; *Professional Associations; Professional Recognition

IDENTIFIERS *National Art Education Association; *Organizational History; Professional Concerns

ABSTRACT

It is important to maintain a history and archival record of the art education professional associations, state and national. Those who have gone before should be honored, since they struggled to build the National Art Education Association into the largest association of its kind in the world. And a history of its professional development, and in a way of art education itself, helps prepare for the challenges of the future. Following an introduction by the editor, chapters are: (1) "The Emergence of the Regionals and the NEA Art Departments: The National Art Education Association Is Born" (John A. Michael); (2) "The Development of the NAEA Constitution" (Ivan E. Johnson); (3) "A National Association: Our Growth, Organizational Development, and Special Projects" (Charles M. Dorn); (4) "Membership and Affiliate Groups" (Charles A. Qualley); (5) "Professional Conferences for Art Educators: A Pilgrimage to Excellence" (Susan M. Shoaff-Ballanger; Jack Davis); (6) "Ideas with Philosophic Impact of Art Education from the 1930s to 1997" (Marylou Kuhn); (7) "People of Color, Their Changing Role in the NAEA" (Eugene Grigsby, Jr.); and (8) "NAEA Recognition Awards" (John A. Michael). Appended are additional information resources. (BT)

Reproductions supplied by EDRS are the best that can be made from the original document.

ED 453 146

THE NATIONAL ART EDUCATION ASSOCIATION
Our History—Celebrating 50 Years
1947—1997

Edited by
John Michael

PERMISSION TO REPRODUCE AND
DISSEMINATE THIS MATERIAL IN MICROFICHE,
AND IN ELECTRONIC MEDIA FOR ERIC
COLLECTION SUBSCRIBERS ONLY,
HAS BEEN GRANTED BY

D.G. Cannon

TO THE EDUCATIONAL RESOURCES
2A INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

SO 032 810

National Art Education Association

BEST COPY AVAILABLE

The National Art Education Association: Our History—Celebrating 50 Years 1947-1997

John A. Michael
Editor/Archivist
Art Professor Emeritus,
Miami University, Oxford, Ohio

A Project of the NAEA Distinguished Fellows
Chaired by
Jessie Lovano-Kerr and John A. Michael

The National Art Education Association
1916 Association Drive
Reston, VA 20191-1590

1947-1997

Founded in 1947, the National Art Education Association is the largest professional art education association in the world. Membership includes K-12 teachers, arts administrators, museum educators, arts council staff, and university professors from throughout the United States, Canada, and abroad; a network of nearly 16,000 art educators speaking the same language, sharing the same concerns, and promoting a common mission:

To advance art education through professional development, service, advancement of knowledge and leadership.

The Editor, John A. Michael is Art Professor Emeritus, Miami University, Oxford, Ohio

Copyright © 1997
National Art Education Association

The editor and National Art Education Association, 1916 Association Drive, Reston, VA 20191-1590 has made every reasonable effort to ensure the accuracy of dates, statements, and names provided in this text. Any errors and omissions called to the publisher's attention will be corrected in future printings.

ISBN 1-890160-00-8

The National Art Education Association: Our History—Celebrating 50 Years 1947-1997

Table of Contents

PAGE

vii INTRODUCTION, Editorial Statement: John A. Michael

CHAPTER

1 1. The Emergence of the Regionals and the NEA Art Departments: The National Art Education Association Is Born
John A. Michael, Art Professor Emeritus, Miami University, Oxford, Ohio

29 2. The Development of the NAEA Constitution
Ivan E. Johnson, Professor Emeritus, Florida State University, Tallahassee,
NAEA President, 1955-57

71 3. A National Association: Our Growth, Organizational Development, and Special Projects
Charles M. Dorn, Professor of Art Education, Florida State University, Tallahassee,
NAEA President, 1975-77—NAEA Executive Secretary, 1962-70

101 4. Membership and Affiliate Groups
Charles A. Qualley, Professor Emeritus of Fine Arts, University of Colorado, Boulder,
NAEA President, 1987-89

133 5. Professional Conferences for Art Educators: A Pilgrimage to Excellence
Susan M. Shoaff-Ballanger, Professor of Fine Arts, Northeast Missouri State University,
Kirksville, & D. Jack Davis, Dean of the School of Visual Art, University of North Texas, Denton
Editor, *Studies in Art Education*, 1975-77

145 6. Ideas with Philosophic Impact of Art Education from the 1930s to 1997
Marylou Kuhn, Professor Emerita, Florida State University, Tallahassee
Editor, *Studies in Art Education*, 1973-75

167 7. People of Color, Their Changing Role in the NAEA
Eugene Grigsby, Jr., Professor Emeritus, Arizona State University, Tempe,
NAEA Vice President, Pacific Arts Association, 1972-74

181 8. NAEA Recognition Awards
John A. Michael, Art Professor Emeritus, Miami University, Oxford, Ohio

207 APPENDIX, John A. Michael

Chapter Content Headings ...the Authors
Compilations ... the Editor

Chapter 1

NAEA's Emergence

Western Arts Association 1
Eastern Arts Association 5
Pacific Arts Association 10
Southeastern Arts Association 12
National Education Association 16
National Art Education Association 20
1947 Proposal for Reorganization 22
Art Education, Vol. 1, No. 1 23

Chapter 2

NAEA Governance

Background 29
1948, The First Constitution 30
Constitution of 1948 Modification 34
1963, The Second Constitution 36
Reorganization Study 40
1971 Reorganization Approval 43
The Preamble 46
The Middle Level Art Education Division 47
A Success Story 47
NAEA Governance Personnel 49
1948-65 Council 49
1965-71 Board of Directors Officers 50
Members-At-Large 50
The "SHIP" Member 50
1948-99 Officers 51
Regional Representations 51
Policy and Research Committee Chair 52
Executive Directors—1958-Present 52
Regional Vice Presidents 53
Division Directors 54
Regional Division Directors 55
States Assembly 59
Delegates Assembly 59
Distinguished Fellows 62
1995 Constitution and Bylaws 65

Chapter 3

NAEA Growth

1947-58—The Foundational Years 71
1962-70—The Reorganizational Years 72
1949-76—Operating Finances 81
National Office, 1948-95 82
National Visual Arts Standards and Goals 2000 Legislation 83

National Art Education Foundation 86
NAEA Research Commission and The Visual Arts Research Agenda 91
National Student Affiliate 92
National Art Honor Society 94
National Junior Art Honor Society 96
25th Anniversary: A Word from Our First President 97
Dues Collection Agreement 98
Membership Information, June 1995-June 1996 99

Chapter 4

NAEA Membership

Service and Increased Membership, 1947-96 102
Affiliate Groups 104
Specialized Interests 105
Constitutional Authorization 105
Affiliate Organizations 106
Canadian Society for Education Through Art 107
Caucus on Social Theory and Art Education 114
Committee on Lifelong Learning 116
Museum Education 117
National Association of State Directors of Art Education 118
Overseas Art Education Association 119
Public Policy and Arts Administration 121
Retired Art Educators 122
Seminar for Research in Art Education 123
The Electronic Media Interest Group 125
United States Society for Education Through Art 126
The Women's Caucus 128

Chapter 5

NAEA National Conventions

Historical Background 134
Conference Analysis 136
Recommendations 138
Dates/Cities/Facilities 141
Chairs/Coordinators/Registered Members 142
Themes/Selected Speakers 143

Chapter 6

NAEA Impact

Early Influences 145
Into the 1950s and 60s 147
On to the 1970s and 80s 149
And Now ... 153
Publications 160
Art Education—Editors 160
Art Teacher 160
Studies in Art Education—Editors 160
NAEA News 160
Issues in Art Education 161
Translations: From Theory to Practice—Editors 162
NAEA Advisory—Editors 162

1949-97 Published Writings—Books/Pamphlets 162
NAEA Briefing Papers 165
NAEA Flyer Series 165

Chapter 7

NAEA Multiethnic Concerns (COMC)

The Early Years 167
The Black Caucus Protest 169
Ad Hoc Minority Committee 172
1972 Pacific Arts Association Conference 173
Increased Participation, National Level 174
COMC Resolutions 175
Eventual Changes 175
Minority Concerns, the Last 25 Years: A Summary 176
Black Caucus to Committee on Multiethnic Concerns 177
Officers/Publications/Award Recipients 178

Chapter 8

NAEA Recognition Awards

National Art Educator 181
Special Recognition 182
Presidential Citation 182
Distinguished Service (Inside and Outside the Profession) 183
Lowenfeld 185
Marion Quin Dix Leadership 185
Studies in Art Education Lecture 185
Manuel Barkan Memorial 186
National Division 187
Regional Division 188
State/Province 193
Student Chapter Sponsor 202
State/Province Newsletter 203
NAHS/ NJAHS Sponsor 203
Secondary Art Achievement 204
Higher Education Art Achievement 204
Committee On Multiethnic Concerns, J. Eugene Grigsby, Jr. Award 204
Retired Art Educator 204
1995-96 Program Standards 204
1995-96 Design Standards 204
Charles M. Roberston Memorial Scholarship 205
Commercial Exhibits Display (Convention Booth Design) 205
Crayon, Water Color and Craft Institute, Inc. 205

Appendix

International Society for Education Through Art 207
College Art Association 208
The SHIP 232
State/Province Associations 239

Editorial Statement: Introduction

by
John A. Michael

At the 1990 Distinguished Fellows meeting at the Kansas City NAEA Convention, under the leadership of Stanley Madeja and Clyde M. McGeary it was decided that the Fellows Forums for the 1991 NAEA Convention in Atlanta would involve a delineation of the history/background of the NAEA. Jessie Lovano-Kerr and I were appointed as co-chairs of this endeavor. In a brief consultation after the Fellows meeting, we outlined topics for presentation for Forums I and II and decided upon appropriate presenters, most of them being present at the time. Since I volunteered to give a presentation on the history of the four Regionals and the NEA Departments involving art, Dr. Lovano-Kerr decided to be the moderator for both forums. All Fellows asked to take part graciously agreed.

Dr. Lovano-Kerr, as moderator, requested that all presenters submit their papers to her and to everyone else presenting papers so there would be little or no overlapping. She also felt the papers should be published. However, because of her busy schedule, she requested that I take the responsibility of editing and seeing the manuscript through to final publication.

After the presentation at the forums, the papers were sent to me. Since all of the presenters were significantly well qualified to write upon their particular topics, I had informed them that I would edit the papers lightly, primarily for consistency of format, the papers to be submitted very much as the authors wanted them published. However, I took the opportunity to augment/complement the papers, where appropriate, with compilations of data somewhat germane to the topic of each paper. These may be considered archival materials. Also, in order to bring some visual interest and historic validity to the publication, I selected various photos and articles from the *NAEA News* and inserted these where appropriate throughout the manuscript, hoping that the national office would have a photographic file and retrieve the various items selected.

In the beginning, I did not realize the monumental task I had set before myself. Apparently, art educators are no different from other Americans in that we are continually looking to tomorrow—the future—and tend to forget the past, not even keeping a record of it, or many times, not even maintaining a collection of organization publications. It is only recently that a few state associations and NAEA affiliates have appointed historians/archivists. Fortunately, Thomas A. Hatfield, NAEA Executive Director, has taken an interest and is building a complete collection of NAEA publications and other materials at the national office in Reston. However, I have found no such collections of regional and NAEA affiliate publications/materials. The NAEA Historical Center at Penn State University is a NAEA collection of rather random items catalogued in 23 boxes, that had been collected before 1976 and, for the most part, are not complete or updated. Therefore, some names, places, etc., are missing in the archival listings in this publication. The compilations in Chapter 1 and the illustrations/articles are integrated with the writing, whereas those in the other chapters, for the most part, appear at the end of the writing by the various authors.

Since collecting the archival data published herein has taken almost seven years, it occurred to me that the date of publication would be very close to the 50th anniversary of the founding of the NAEA. Noting this, NAEA President Mark Hansen (1993-95) and our Executive Director, Thomas A. Hatfield, decided the publication of this manuscript should be an aspect of the celebration of the 50th anniversary of the founding of the Association and should be published during 1996 in time for distribution in 1997, our Golden Anniversary. After this decision, I felt it necessary to return all of the chapters to the authors, requesting them to update and make any changes they felt necessary since we were now publishing as an aspect of the 50th anniversary of the NAEA. All the authors did make some minor changes and were most supportive of this recognition of our efforts.

I would be remiss here if I did not mention the importance of maintaining a history and archival record of our art education professional associations, state and national. First, I feel we should honor those who have gone before us, having struggled to build the NAEA into the largest association of its kind in the world. This is, indeed, an achievement of which we can be very proud and elevates the place of visual art in school, and hopefully, in society to a place along side that of music, theater, and dance—the other arts—the arts, in turn, being the equivalent of academic subjects. Secondly, a history of our professional development, and in a way of art education itself, gives us a knowledge of where we have been and what those before us have gone through, all of which makes us better prepared to face the challenges of today and tomorrow. We do not have to continue "rediscovering the wheel." We can build upon the experiences of those preceding us. If this publication can give us a broader perspective and a greater insight into the problems we face today, as well as a greater appreciation of our professional associations and respect for our field, then it all has been well worth the time and effort.

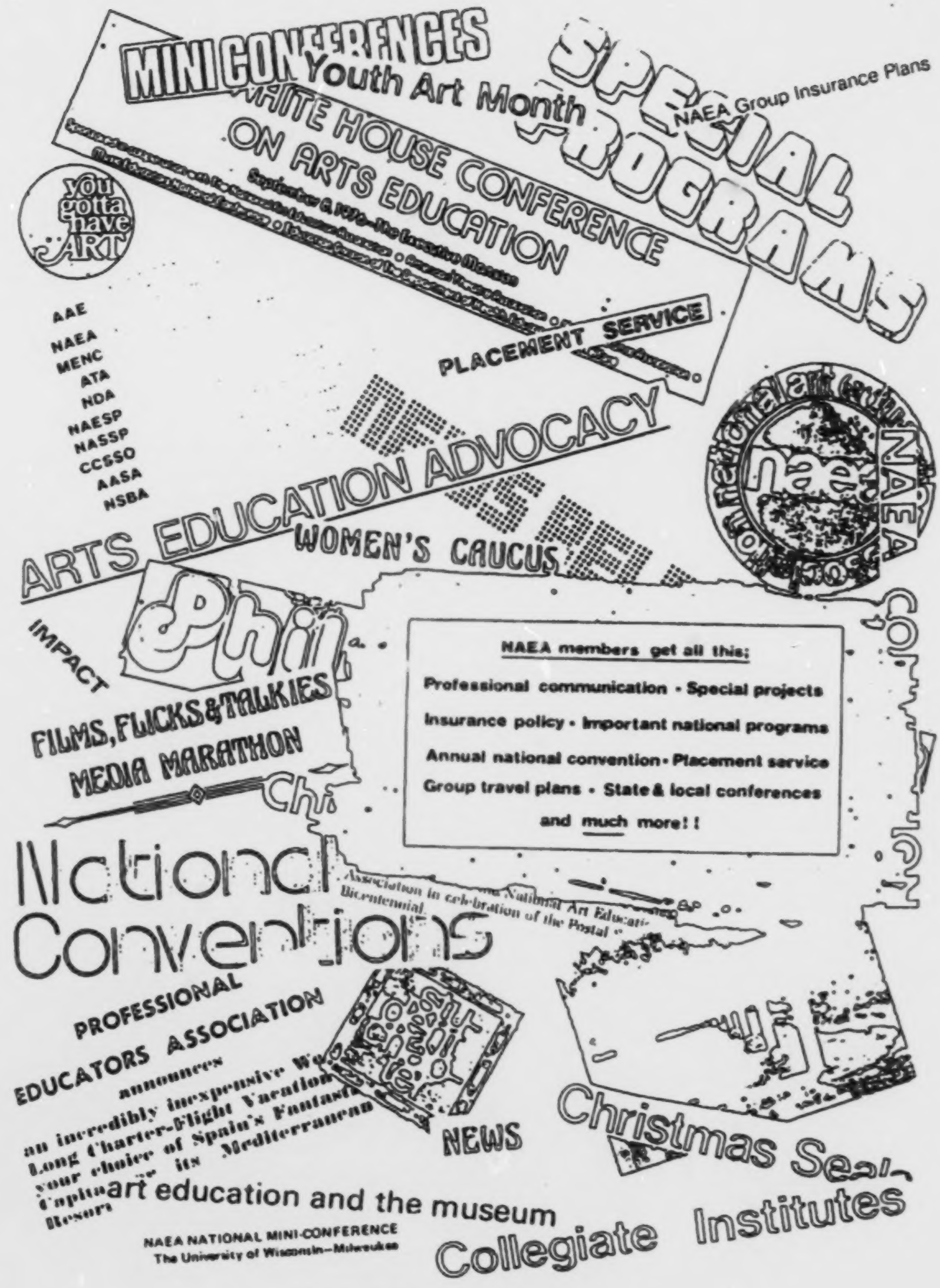
In Chapter 1, an overview concerning the founding of the four regional associations and the National Education Association departments concerned with art/art education is explored—how it all began. Then the merger of the four regionals and the National Education Association Department of Art Education to form the National Art Education Association is reviewed. Lists of the presidents of all regional and national art education associations, their home states, and conference sites are presented—a total of 186 years of professional art education associations upon which the NAEA was founded and which preceded its beginning in 1947. With the addition of the 50 years of the NAEA, we have experienced 236 years of professional art education organizations at the regional and national levels in this country. Ivan E. Johnson, in Chapter 2, the fourth President of the NAEA who over the years has witnessed the development and changes of the Association, discusses the Constitution upon which our organization is based. The administrative framework is explained, noting various changes with the passage of time. Lists of those in governance/leadership roles in the NAEA are noted. In Chapter 3, Charles M. Dorn, the second Executive Secretary of NAEA (1962-70), tells of his firsthand experiences concerning the growth and organizational development of NAEA, especially the national office, in addition to presenting some special projects attempted in the first decade as a unified association. Growth can be seen in membership, finances, and the development of NAEA student chapters and honor societies of school-age students. Charles A. Qualley, in Chapter 4, speaks about membership, NAEA services, and the introduction and development of affiliate groups as an important aspect of the NAEA. A brief history is given of each Affiliate. In Chapter 5, Susan M. Shoaff-Ballanger and D. Jack Davis give an analysis of the NAEA professional conferences, now our annual conventions, offering recommendations for future meetings. A listing is given of all annual convention dates, sites, themes, facilities, selected speakers, convention chairs, and local coordinators beginning with the first NAEA convention in 1948. Marylou Kuhn, in Chapter 6, traces the philosophic concerns in the field of art education from 1930 and before, until the present time, giving us her personal perspective as she lived through this period. NAEA periodicals and books in which one may follow these developments in detail are listed with editors/authors. In Chapter 7, Eugene Grigsby, Jr., traces the involvement of "People of Color" (minorities) via his own experiences in the Pacific Arts Association and the NAEA. The Committee on Multiethnic Concerns is an integral aspect with a review of their development and contributions. Since recognition of outstanding individuals has become more and more an important aspect of the NAEA, I have included lists of the many NAEA awards in Chapter 8.

Brief histories and archival listings of two professional associations concerned with visual arts are included in the Appendix: the International Society for Education through Art and the College Art Association. Many NAEA members are also members of one or the other, if not both, of these organizations. A historical development of "The SHIP", the organization of the convention commercial exhibitors, is also given in the Appendix, as well as a listing of all the state presidents and their hometowns with date(s) in office since the founding of the state association. This information, for the most part, was sent to me as a result of contacting each state president. (For an example of the history of a state association, see the *OAEA Journal*, Vol. 33, Nos. 1-2, 1995, of the Ohio Art Education Association, David Guip, Editor, John A. Michael, Guest Editor.)

It is my hope that a NAEA archivist/historian will continue to maintain the records begun here, eventually securing the missing data of years gone by as well as adding data for each new year.

In addition to the authors of the articles presented herein, many people have helped me develop the archival lists and other historical information for which I am very grateful and wish to thank them one and all:

Albury, Roxanna; Alley, Nancy Corrin; Allport-Schneider, Susan; Anderson, Heather; Anderson, Kent; Armstrong, Carmen; Asay, Diane; Azcuy, Ray; Baldock, Kathryn; Bailey-Smith, Barbara; Banks, Samuel; Barrett, Terry; Bartle, Leonard; Baxter, Laurie Rae; Bealmer, William; Belzer, Thomas B.; Bentley, Dale; Benton, Barbara; Boden, Ruth; Braden, Carolyn; Bramlett, Betty; Browning, Linda; Bryson, Lee; Burton, David; Casper, Elizabeth; Chabot, Donald; Chalmers, Graeme; Chandler, JoAnn; Chandler, William L.; Chindvall, Paul; Cittadino, Frank; Clarke, Robin; Coates, Mark; Connors, Kathy; Corwin, Sylvia; Crowe-Stromme, Beverly; Cullins, Larry; Curtis, Robert; Daugherty, Martha; Davis, Beverly Jeanne; Davis, D. Jack; Davis, Marie; DeJong, Maryl Fletcher; Delikaris, Barbara; DiBouno, George; Dilger, Sandra C.; Dorn, Charles, M.; Doyle, Laurie A.; Eckhardt, Marion; Edwards, Evelyn J.; Einfalt, Connie; Elgin, Linda Shaw; Emerson, John; Fergus, Victoria; Ferris, Judith George; Finley-Stansby, Kim; Finn, Patricia; Fleig, Rosemary; Fogler, Diane; Foley, Priscilla; Foster, Mary Sue; Francis, Bill D.; Franken, Joel; Frelund, Charles; Freyberger, Ruth M.; Funk, Clayton; Gattis, Olivia; Getty, Clyde; Gilbert, Donnamarie; Givens, Terry; Goss, Dale; Grasso, Barbara; Greenberg, Pearl; Grigsby, Eugene, Jr.; Guilfoil, JoAnne; Gyra, Francis; Hamsher, Michele; Hanlon, Heather; Hanson, Lee; Hasek, Joseph A.; Hatfield, Thomas A.; Haverland, Suzanne; Hayslip, Ellwyn F.; Hershey, Trevor; Hicks, John; Hoffa, Harlan; Hoffman, Donald; Howlett, Carolyn; Hudson, Terry; Irwin, Rita; Jacobsen, Ken; Jenkins, Christine; Johnson, John; Johnson, Ivan E.; Jones, Jean Ellen; Jones, Mary; Kahn, Melissa; Kauppinen, Heta; Keegan, Kim; Kirk, Nancy; Koenig, Louis; Korzenik, Diane; Kuhn, Marylou; Kyllonen, Frances, T.; Lambert, Nancy R.; Lagomarsino, Bartley A.; LaTurner, Gary; Laws, Barbara; Leatherbury, Leven; Lindsey, Julia; Liston, George; Longinotti, Betti P.; Lovano-Kerr, Jessie; Luccarelli, Cam; Lutz, Constance Lynne, Debi; MacDonald, Bill; MacGregor, Nancy; MacGregor, Ronald N.; Mahlmann, John; Mattil, Edward L.; May, Carol; McGeary, Clyde; Miller, Phyllis; Moore, Juliet; Muth-Quick, Helen; Myers, Debbie; Nelson, John; Newby, Marilyn; Oaks, Audrey E.; Oliver, Ted; Oole, Eugenia M.; Parks, Donald A.; Parks, Michael E.; Pearse, Harold; Peeno, Margaret; Plummer, Gordon; Poole, Jerry D.; Power, Susan; Qualley, Charles A.; Quick, Pearl; Raichle, Elaine; Reamer, Allen W.; Rich, Pearl M.; Robbins, Carolyn; Robinson, Joyce E.; Rose, Helen Cynthia; Rosen, Zita; Russell, Martin; Sabol, Robert; Sarno, Terese M.; Saunders, Robert; Savay, Kay; Scarr, Margaret; Scellato, Joseph P.; Schramel, Lori; Seilstad, Susan; Shaw, Anita; Shaw, Justin; Sheehan, Nancy E.; Smith, Elizabeth S.; Smith, Lynn; Smith, Peter; Soucy, Donald; Stankiewicz, Mary Ann; Stastny, Kimm; Stone, Helen Fleming; Stout, Lee; Stuhr, Patricia; Tambucci, Sarah; Tanking, Mary Ann; Taylor, Cynthia; Thurber, Frances; Tierney, Cristin; Todd, Crickette; Tollifson, Jerry; Trono, Albert; Tucker, James "Jay" L.; Walton, Terri; Warrington, Linda; Weitz, Gayle Marie; Welsh, Ralph T.; West, Ruth; Williams, Ida Nell; Williams, Judith Bills; Williams, Judy; Wilson, Brent; Winston, Jane; Wise, George V., Jr.; Wockenfuss, Karen; Woodworth, Amy; Wygant, Foster; Zimmerman, Enid; Zurmuehlen, Marilyn.


MINI CONFERENCES
SPECIAL PROGRAMS
Youth Art Month
NAEA Group Insurance Plans
WHITE HOUSE CONFERENCE ON ARTS EDUCATION
you gotta have ART
PLACEMENT SERVICE
AAE
NAEA
MENC
ATA
NDA
NAESP
NASSP
CCSSO
AASA
NSBA
NEWS
ARTS EDUCATION ADVOCACY
WOMEN'S CAUCUS
National Art Education Association
naea
IMPACT
Phil
FILMS, FLICKS & TALKIES
MEDIA MARATHON
Chi
National Conventions
Association in celebration of the Postal ... Bicentennial ... National Art Educa-
PROFESSIONAL EDUCATORS ASSOCIATION
announces
an incredibly inexpensive Wo...
Long Charter-Flight Vacation
your choice of Spain's Fantasti...
... its Mediterranean
Resort
art education and the museum
NAEA NATIONAL MINI-CONFERENCE
The University of Wisconsin—Milwaukee
NEWS
Christmas Seals
Collegiate Institutes

NAEA members get all this:

Professional communication • Special projects

Insurance policy • Important national programs

Annual national convention • Placement service

Group travel plans • State & local conferences

and much more!!

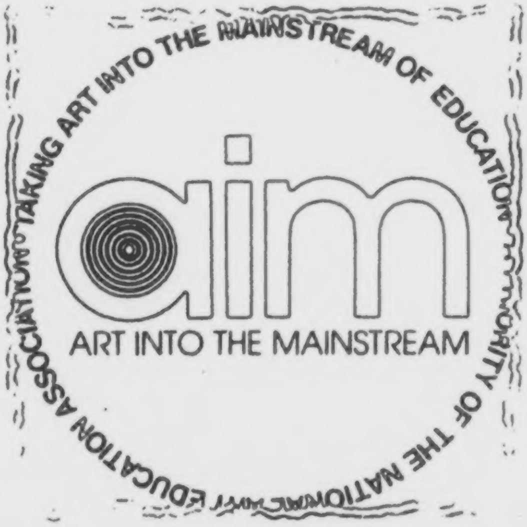
From the *NAEA News* 1976 Special Issue

BEST COPY AVAILABLE

I especially want to single out a few art educators who have responded so faithfully to my many requests in trying to fill in the missing archival data: Foster Wygant, author of two scholarly books on the history of our field; Clayton Funk who maintains his Research Support Services and donated his services; Bill Bealmer who has a great memory; Maryl DeJong, one of my former students, who has given me invaluable information particularly concerning the affiliates; Gordon Plummer who has quite a historical collection in our field; Audrey E. Oaks who unhesitantingly used her library skills, Lori Schramel who was "my eyes" at the Penn State NAEA archives; Louis Koenig who used his duplicating expertise in the development of the manuscript; Helen Fleming Stone who gave me information concerning SEAA state associations; Thomas Belzer who represented the convention commercial exhibitors; my wife Betty, who spent many hours in various libraries helping me find archival data; Melissa Kahn who searched for information at the College Art Association headquarters; and Thomas A. Hatfield, Beverly Jeanne Davis, Donnamarie Gilbert, Cam Luccarelli, Carol May, and Rosemary Fleig of the NAEA office in Reston who have endured all my requests and responded with kindness.

I also appreciate the support and encouragement of the NAEA Presidents and Presidents-elect during the many years of this project—David W. Baker, James M. Clarke, Mark Hansen, Sarah Tambucci, and Michael Day.

J.A.M.


TAKING ART INTO THE MAINSTREAM OF EDUCATION

ART INTO THE MAINSTREAM

"Art Into The Mainstream"
From the *NAEA News* (February 1982),
Vol. 24, No.1

"The National Standards for the Arts are now part of Goals 2000: Educate America Act. National standards in visual art, music, dance, and theatre are now firmly placed among the goals to be met by the year 2000 for all children K-12 in the United States. Art is accepted as one of the 'basics'—a goal for which art educators have worked, pleaded, written, and spoken for decades."

Mark Hansen
NAEA President

From the *NAEA News* (August 1994),
Vol. 36, No. 4.

Chapter 1

The Emergence Of The Regionals And The NEA Art Departments: The National Art Education Association Is Born

by
John A. Michael
Art Professor Emeritus, Miami University, Oxford, Ohio

In any consideration of the development of art education and its professional organizations, one must be aware of the socio-economic situation of our country at the time. It should be remembered that the colonies/states were first involved in agriculture and shipping (1700s and 1800s), but as the industrial revolution spread with the introduction of steam power and eventually electricity, the U.S. became quite industrial, competing with the factories of Europe. We are still in this industrial, and now technological development. European goods were favored because of their design, so an effort was made to upgrade American products via training designers here. Walter Smith (Nichols, 1877) was brought over in 1872 from England to work for Boston and the state of Massachusetts, becoming the first State Director of Art Education. Smith had been Head of the South Kensington School of Industrial Drawing and Crafts at Leeds and eventually founded the Massachusetts Normal Art School in 1873 to train drawing teachers. Emphasis was on drawing/designing for industry. Art in school primarily began as drawing, drawing for industry, from which art education, as we know it today, emerged. As the number of art/drawing teachers increased, it was only natural that teachers began to realize they could do more if organized as a group than they could individually.

After several organizational efforts (see also Chapter 5, Historical Background), the National Art Education Association came about as a logical development, in part, from the art education regional organizations and, in part, from the NEA affiliated art organizations which preceded it, but first we must note how the four regional associations came into being: Eastern Arts, Pacific Arts, Southeastern Arts, and Western Arts. It is important that we are aware of the tremendous efforts made by art educators over the years... and we go back many years, that we may appreciate this wonderful professional art education organization which we now have—the largest in the world. How fortunate we are!

Western Arts Association
In the 1937 edition of Charles Bennett's *History of Manual and Industrial Education, 1870-1917,* he writes that in tracing the development of the Western Arts Association, it seems appropriate that two of the great organizations of art and industrial art should have begun under the inspiring influence of the great Chicago Fair, the 1893 Columbian Exposition, it being 400 years since Columbus discovered America.

Ralph Jacobs (1990) wrote that the 1893 World's Columbian Exposition in Chicago was a most memorable world's fair—President Cleveland pressed the key that turned on a huge tower of electric lights that opened the fair as thousands of flags unfurled, fountains gushed, and a 5,000-voice choir sang the "Hallelujah Chorus." Throngs of spectators saw exhibitions of Pullman cars, Edison's kinetoscope, early versions of electric fans and stoves, the linotype, and replicas of the three ships used by Columbus. Numerous sculptural works graced the grounds along the Classical- and Renaissance-styled buildings. The mile long midway featured Buffalo Bill's Wild West Show and Carl Hagenbeck's trained animals, while a woman billed as "Little Egypt" danced the hootchy-cootchy. Everyone gathered to ride G.W. Ferris's wheel, 250 feet in diameter, which had 36 cars holding 60 persons each, a total of 2,160 persons per trip. A ride of two revolutions cost 50¢. New music was in the air—it was called "ragtime." A remnant of the fair is the Fine Arts Building which now houses the Museum of Science and Industry.

Art education organization resulted from a meeting of the Education Congress that was scheduled for July 1893, in conjunction with this great and inspiring fair. The result was that a group of teachers struck upon the idea of consolidating their efforts to continue the spirit of the exposition into classrooms around the country. Frederick Lynden Burnham, writing in *Art Education in the Public Schools of the United States*, (p. 355) a book edited by James P. Haney in 1908, described the inception of Western Arts:

...at the World's Fair in Chicago. The teachers from East and West flocked to see the great displays from all lands. Some of the more enthusiastic among the Western teachers conceived the idea of forming a permanent association for intercourse and exchange of ideas, hoping that through such a union the workers in the field of art would be helped to higher ideals and higher standards of work. Thus was the Western Drawing Teachers' Association founded in August, 1893, during the World's Fair, owing to the inspiration and enthusiasm awakened amidst such surroundings.

The drawing teachers met August 10, 1893, at the Chicago Manual Training School. This and other organizational meetings were brought about largely through the efforts and persuasion of William S. Mack, who had formerly been Superintendent of Schools in Aurora, Illinois, but by this time had become a Branch Manager of the Prang Education Company, publishers and dealers in art supplies for schools. (It can be noted here that one can easily observe how "The SHIP," a name used by art supply and corporate interests, has been an integral part of art education organizations.) A number of teachers and supervisors of drawing in the public schools were in attendance at the 1893 meeting. L.L. Summers, then of Milwaukee and later an Instructor of Manual Training at Oshkosh Normal School, was chosen Chairperson; Antoinette Miller of Chicago, Secretary. An organization committee was established, a constitution was adopted, and officers were selected. Ada M. Laughlin of St. Paul, Minnesota, became the first President of the Western Drawing Teachers' Association for the year 1894. Mrs. M.E. Riley of St. Louis was Vice President; Antoinette Miller continued as Secretary/Treasurer.

In the *10th Annual Report* (Jacobs, 1990) of the Western Drawing Teachers' Association in 1903, the following typifies the organization's activity:

This association has seen drawing outgrow its original aspect and broaden and develop into an art education. It has been instrumental in making the school room a fit and harmonious surrounding for art and education work. In beautifying the ground and buildings, in encouraging the study of good art through both original and reproductions, in furnishing a loan exhibit of representative school work to show what is being accomplished in different cities, and in bringing about a union of the arts and crafts.

The Manual Training Teachers' Association was also founded at the Columbian Exposition in Chicago. Bonnie Snow of Minneapolis, representing the drawing teachers, headed a committee to look into a merger which did come about. The result was a 1904 change of name from Western Drawing Teachers' Association to its new name, Western Drawing and Manual Training Association. At the time, there was a community of interest in drawing, manual arts, industrial and mechanical drawing. Henry Richardson, Louis Sullivan, and Frank Lloyd Wright all favored shopwork, drawing, and art experience to be taught in a related manner (Logan, 1955, p. 143).

The first joint meeting of the eastern and western art education associations took place at the Watterson School and Commerce Hall in Cleveland, Ohio, May 8-11, 1907. The President of the Eastern Art Teachers' Association was Arthur Wesley Dow of Teachers College, Columbia University; the President of the Eastern Manual Training Teachers' Association was John C. Brodhead of the Public Latin School, Boston; and the President-Elect of the Western Drawing and Manual Training Association was Charles A. Bennett of Bradley Polytechnic, Peoria,

Western Arts Association/Regional

Year	President/Chair	Home State	Conference Site
Organizational Meeting			
1893	J. L. Summers	Wisconsin	Chicago, IL
Western Drawing Teachers' Association			
1894	Ada M. Laughlin	Minnesota	Milwaukee, WI
1895	L. L. Summers	Wisconsin	Aurora, IL
1896	Harriet B. Magee	Wisconsin	Indianapolis, IN
1897	Bonnie E. Snow	Minnesota	St. Louis, MO
1898	Mrs. M. E. Riley	Missouri	Detroit, MI
1899	Myra Jones	Michigan	Peoria, IL
1900	Wilhelmina Seegmiller	Indiana	Grand Rapids, MI
1901	Clara A. Wilson	Iowa	Rock Island, IL
1902	Mrs. Jean McMellor	Illinois	Minneapolis, MN
1903	John S. Ankeny, Jr.	Missouri	Springfield, IL
Western Drawing and Manual Training Association			
1904	M. Emma Roberts	Minnesota	Milwaukee, WI
1905	Lucy S. Silke	Illinois	Chicago, IL
1906-07	Florence E. Ellis	Ohio	Chicago, IL/Grand Rapids, MI
1908	Charles A. Bennett	Illinois	Indianapolis, IN
1909	Carl N. Werntz	Illinois	St. Louis, MO
1910	Robert A. Kissack	Missouri	Minneapolis, MN
1911	Lillian S. Cushman	Illinois	Springfield, IL
1912	Fred D. Crawshaw	Wisconsin	Cincinnati, OH
1913	Emma M. Church	Illinois	Des Moines, IA
1914	Robert W. Selvidge	Tennessee	Milwaukee, WI
1915	Florence H. Fitch	Indiana	Chicago, IL
1916	S. J. Vaughn	Illinois	Grand Rapids, MI
1917	Edward J. Lake	Illinois	Lincoln, NE
1918	Ira S. Griffith	Missouri	(No meeting—WW I)
Western Arts Association			
1919-20*	Ira S. Griffith	Missouri	Chicago, IL
1920-21	Jeannette Buckley	Illinois	Detroit, MI
1921-22	Ruth Raymond	Minnesota	Cincinnati, OH
1922-23	Carl T. Cotter	Ohio	St. Louis, MO
1923-24	Estelle Hayden	Iowa	St. Louis, MO
1924-25	William H. Vogel	Ohio	Dayton, OH
1925-26	Frank C. Standon	Ohio	Memphis, TN
1926-27	Elmer W. Christy	Ohio	Des Moines, IA
1927-28	George S. Dutch	Tennessee	Milwaukee, WI
1928-29	Mary C. Scovel	Illinois	Cleveland, OH
1929-30	J. H. McCloskey	Ohio	Minneapolis, MN
1930-31	Lillian Weyl	Missouri	Louisville, KY
1931-32	Alfred G. Pelikan	Wisconsin	St. Louis, MO
1932-33	William E. Warner	Ohio	Columbus, OH

*Presidents were elected for the school year; conventions were held in the spring, usually in April

1933-34	Filette Many	Michigan	Detroit, MI
1934-35	Filette Many	Michigan	Chicago, IL
1935-36	Frank C. Moore	Ohio	Nashville, TN (Joint meeting with SEAA)
1936-37	Frank C. Moore	Ohio	Toledo, OH
1937-38	Jane Betsy Welling	Michigan	Milwaukee, WI
1938-39	Elizabeth Gilmartin	Ohio	Grand Rapids, MI
1939-40	B. N. Hastings	Tennessee	Cincinnati, OH
1940-41	Bess Foster Mather	Minnesota	Chicago, IL
1941-42	Raymond E. Cote	Wisconsin	Kansas City, MO
1942-44	Bernice Setzer	Iowa	Detroit, MI
1943	No conference		
1944-46	Jennie Roberson	Texas	St. Louis, MO
1945	No conference		
1946-47	Olga M. Schubkegel	Indiana	Cleveland, OH

NAEA founded with the merger of the four regional associations

1947-48	Rosemary Beymer	Missouri	Minneapolis, MN
1948-49	Louis Hoover	Illinois	Dallas, TX
1949-50	Ruth M. Blankmeyer	Illinois	Chicago, IL

Annual conventions of regionals were discontinued in 1951 as NAEA initiated biennial conventions in odd-numbered years, the four regional conventions being held in even-numbered years

1950-52	Ivan Johnson	Texas	Columbus, OH (1952)
1952-54	Harold A. Schultz	Illinois	Grand Rapids, MI (1954)
1954-56	Edith M. Henry	Colorado	Kansas City, MO (1956)
1956-58	Ann M. Lally	Illinois	Louisville, KY (1958)
1958-60	Gus Freundlich	Tennessee	Dallas, TX (1960)
1960-62	William Bealmer	Illinois	Cincinnati, OH (1962)
1962-64	Mary McMullan Packwood	Illinois	Minneapolis, MN (1964)
1964-66	Fred V. Mills	Indiana	Houston, TX (1966)
1966-68	Harry Guillaume	Iowa	St. Louis, MO (1968)
1968-70	James Schinneller	Wisconsin	Milwaukee, WI (1970)
1970-71	Bill Lockhart	Texas	
1971-72	Donald E. Converse	Indiana	Detroit, MI (1972)

Title of President of WAA was changed to Vice President, NAEA, for the Western Region at the NAEA Convention in Dallas in 1971, regional conventions were discontinued. National conventions were held annually beginning in 1971.

1972-74	Charles E. Fensch	Michigan	San Diego/Chicago
1974-76	Kent Anderson	Wisconsin	Miami Beach/St. Louis
1976-78	William J. Leffin	Wisconsin	Philadelphia/Houston
1978-80	Jaylene Armstrong	Wisconsin	San Francisco/Atlanta

(1980 Western Region Summer Conference—Minneapolis)

1980-82	Charles A. Qualley	Colorado	Chicago/New York
1982-84	Bill D. Francis	Texas	Detroit/Miami
1984-86	Mark Hansen	Minnesota	Dallas/New Orleans
1986-88	Mary Sue Foster	Kansas	Boston/Los Angeles
1988-90	John Clabaugh	Nebraska	Wash., DC./Kansas City
1990-92	John Hicks	Iowa	Atlanta/Phoenix
1992-94	Terry Hudson	Missouri	Chicago/Baltimore
1994-96	Phyllis J. Kozlowski	Illinois	Houston/San Francisco
1996-98	Cindy Broderick	Texas	New Orleans/Chicago
1998-00	Margaret Peeno	Missouri	

Illinois. The welcome address was given by William H. Elson, Superintendent of Cleveland Public Schools. Principal speaker was Henry Turner Bailey of the Massachusetts Normal Art School and Editor of *The School Arts Book*, who stated, "I say 'this association,' because I believe that the time is not far distant when all of these Associations will become one association; this is the first time in the history of our art education that the east and west have met together..." (A prophesy to become a reality 40 years later.) Edward Munsell, also at the Massachusetts Normal Art School, spoke on "A New Color System" with demonstrations. This certainly was a memorable meeting.

The Eastern Drawing Teachers' Association had a membership high of 159 members, but the Western Drawing and Manual Training Association averaged 444 members. Far more persons attended meetings than these figures suggest, as membership was not required for participation. The figure of one dollar is cited several places as the membership dues. *The Bulletin* was initiated in 1916.

The findings of a committee appointed in 1907 by the Western Drawing and Manual Training Association to study art in higher education were reported in 1910, the report being called the "Condition of Art Work in Colleges and Universities." By 1911, plans were made for a separate organization which was officially founded with a constitution being adopted on May 4, 1912 at a conference in Cincinnati, Ohio. The name of the new organization was the College Art Association. (See the Appendix for a brief history of this Association.)

Conventions of the Western Drawing and Manual Training Association continued until World War I. No annual convention was held in 1918, but the Association returned with a convention in 1919 under the name of the Western Arts Association with a membership of 655; 815 in 1920. By this time, manual training and industrial arts had been going in another direction. New teachers were more closely seen as art teachers, with emphasis on household art, printing, vocational education, and fine arts.

In 1923, the commercial exhibitors at the Western Arts Association meeting in St. Louis organized "The SHIP," a name suggested by Dr. Dean, the President of Eastern Arts (1910-11). (See the Appendix for a brief history of "The SHIP" organization.) William Milliken, Jr. of Binney and Smith was a charter member of "The SHIP" and eventually became unofficial convention photographer* and for many years was on the NAEA Council as "The SHIP" Representative.

A few of the outstanding art educators of the past in the Western Arts Association were: Charles A. Bennett, Alfred G. Pelikan, Louis Hoover, Carolyn Howlett, Olga M. Schubkegel, Manuel Barkan, Rosemary Beymer, Alfred Howell, George Dutch, Mary Adeline McKibben, Thomas Munro, Joseph K. Boltz, Mary McMullan Packwood, Reid Hastie, and Ralph Beelke.

In 1993, it was 100 years since art educators of the Western Region organized. It was time for a celebration at the 1993 NAEA Convention in Chicago where it had been organized at the 1893 Columbian Exposition.

---

*Milliken donated the Milliken Photographic Archives and a complete collection of NAEA National Convention Programs to the NAEA in 1978.

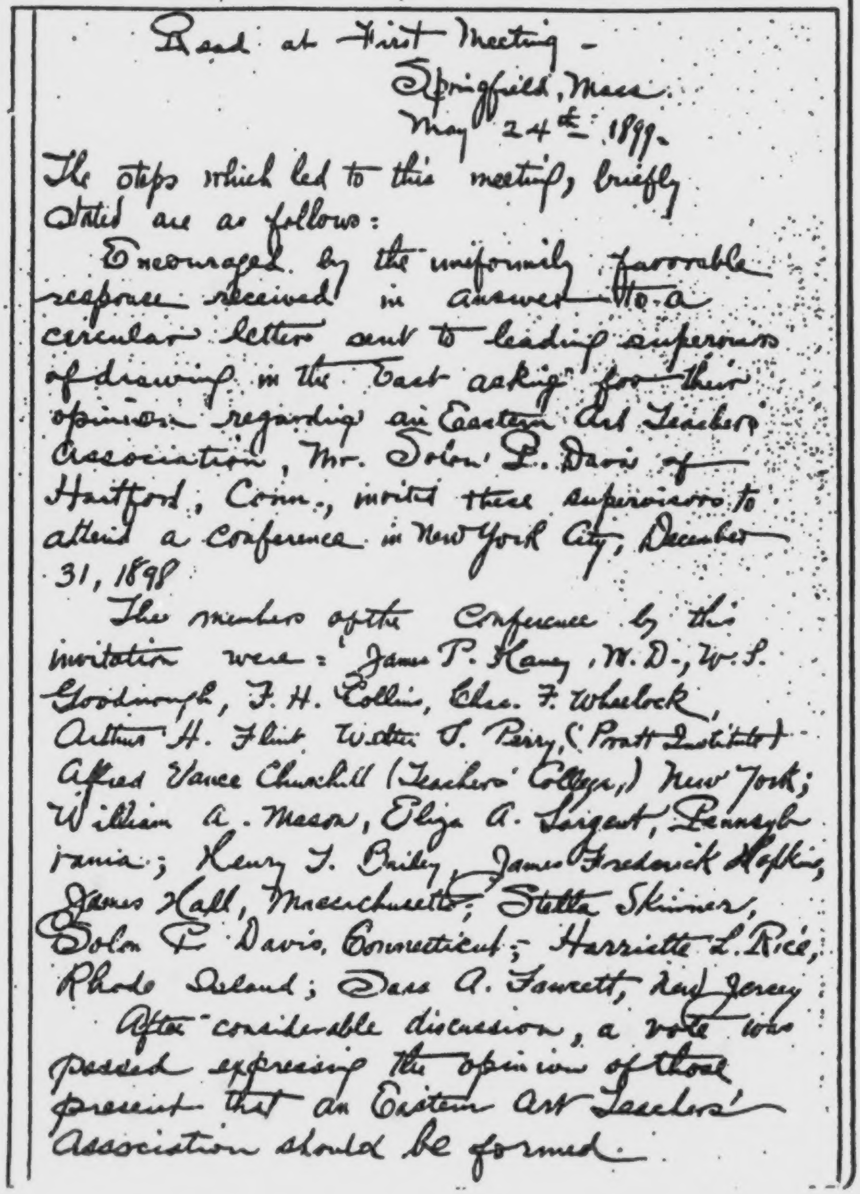
Eastern Arts Association

E. C. Burnham (1908) wrote that in October 1888, at Hartford, Connecticut, the Connecticut Valley Art and Industrial Teachers' Association was founded by interested art teachers of central Connecticut. This association so widely extended its influence in the East that in December 1898, Solon P. Davis, its President and also the Director of Drawing for Hartford Public Schools, called a conference of art supervisors in the Eastern States. The committee formed at this meeting drew up a constitution which was adopted and the Eastern Art Teachers' Association was formed on February 10, 1899 and held its first meeting May 24-27 of that year at Pratt Institute and The Institute of Art and Sciences in Brooklyn. Annual dues were $1.00. Among the many speakers were Arthur Dow, Henry Turner Bailey, and James Parton Haney.

At the 1905 convention in Trenton, the Eastern Art Teachers' Association met with the Eastern Manual

The Good Old Days

Below is the opening statement of the Secretary's Report read at the first meeting of the Eastern Art and Manual Training Teachers' Association, on May 24, 1899, in Springfield, Massachusetts.



Read at First Meeting -

Springfield, Mass.

May 24th 1899.

The steps which led to this meeting, briefly stated are as follows:

Encouraged by the uniformly favorable response received in answer to a circular letter sent to leading supervisors of drawing in the East asking for their opinion regarding an Eastern Art Teachers' Association, Mr. Solon P. Davis of Hartford, Conn., invited these supervisors to attend a conference in New York City, December 31, 1898.

The members of the Conference by this invitation were: James P. Haney, M.D., W. S. Goodnough, F. H. Collins, Chas. F. Wheelock, Arthur H. Flint, Walter S. Perry, (Pratt Institute) Alfred Vance Churchill (Teachers' College,) New York; William A. Mason, Eliza A. Sargent, Pennsylvania; Henry T. Bailey, James Frederick Hopkins, James Hall, Massachusetts; Stella Skinner, Solon P. Davis, Connecticut; Harriette L. Rice, Rhode Island; Dass A. Fawcett, New Jersey.

After considerable discussion, a vote was passed expressing the opinion of those present that an Eastern Art Teachers' Association should be formed.

From the *NAEA News* (November 1978), Vol. 21, No. 2.

BEST COPY AVAILABLE

E. A. & M. T. T. A.

CHESHIRE L. BOONE

FRED H. DANIELS

Eastern Art and Manual Training Teachers Association

FIRST ANNUAL CONVENTION
BOSTON, MAY 4, 5, 6, 7, 1910

SECOND ANNUAL CONVENTION
PHILADELPHIA MAY [illegible]

Eastern Art and Manual Training Teachers Association
Proceedings, First and Second Annual Convention, May 1910 and 1911

Training Teachers Association and it was proposed to join forces. After also meeting jointly in 1906 in New York and again in 1907 in Cleveland, a mail canvas of membership was conducted previous to the 1908 meeting in New York—the vote being unanimous for amalgamation. Another joint meeting was recommended for 1909. This merger was finally and formally approved at the Pittsburgh Conference, May 6-8, 1909, the new name being Eastern Art and Manual Training Teachers Association. Henry Turner Bailey, Editor of *School Arts* magazine, was elected President. Total membership that year was 662. The first convention of the newly combined associations was held in Boston, May 4-7, 1910 (Ebken, 1960). Because of the combined activities, new emphasis was placed on local committees with eleven committees listed for the 1912 conference.

In 1915, a Board of Council was established and the name was changed to Eastern Arts Association at the annual meeting in Buffalo. A few of the great names in the early years of the EAA are: James Hall, Arthur W. Dow, Hugo Froelich, Bonnie Snow, Walter Sargent, Frank A. Parsons, Charles R. Richard, Scott Perry, Joseph Wiseltier, Frank Mathewson, Eric Anderson, and Augustus F. Rose (*EAA Handbook*, 1960).

In 1917, the President of EAA made the first formal address at a convention, making many recommendations which were finally carried out. It wasn't until 1928 that another President gave a convention address.

In 1920, dues increased to $2.00 for the then 800 active members. By 1921-22, there were nine sections in EAA: Art and Normal Schools, Manual Arts, Elementary Schools, Household Arts, Domestic Science, School Gardens, Industrial Arts, Junior High School, Senior High School, Continuation and Part-Time Schools, Graphic Arts, and Teacher Training.

In May 1922, the *Newsletter* was established to be published monthly and a commercial representative was elected to the council.

In 1924, "The SHIP" was in operation for the first time at the Atlantic City Convention. By 1927, paid membership was from 31 states and reached 1,487; in 1929, it was 2,147. In 1931 it was voted to issue *Serial Bulletins* covering convention news and addresses, these to take the place of the *Proceedings* which had been issued annually in book form from the beginning.

Eastern Arts Association/Regional

Year	President	Home State	Conference Site
Eastern Art Teachers' Association			
1899	Solon P. Davis	Connecticut	Brooklyn, NY
1900	Solon P. Davis	Connecticut	Boston, MA
1901	Harriette L. Rice	Rhode Island	Philadelphia, PA
1902	Walter S. Goodnough	New York	New York, NY
1903	Alfred Vance Churchill	New York	Baltimore, MD
1904	Fred H. Daniels	Massachusetts	Brooklyn, NY
1905	James Hall	New York	Trenton, NJ
1906	George H. Bartlett	Massachusetts	Brooklyn, NY
1907	Arthur W. Dow	New York	Cleveland, OH
1908	M. E. Van Wagonen	Pennsylvania	New York, NY
1909	Frank M. Leavitt	Massachusetts	Pittsburgh, PA
Eastern Art and Manual Training Teachers' Association			
1909-10	Henry Turner Bailey	Massachusetts	Boston, MA
1910-11	Arthur D. Dean	New York	Philadelphia, PA
1911-12	C. Valentine Kirby	New York	Baltimore, MD
1912-13	Alvin E. Dodd	Massachusetts	New York, NY
1913-14	Thomas D. Sensor	New Jersey	Atlantic City, NJ
Eastern Arts Association			
1914-15	Harry W. Jacobs	New York	Buffalo, NY
1915-16	Millard B. King	Pennsylvania	Springfield, MA
1916-17	Royal B. Farnum	New York	Philadelphia, PA
1917-18	E. E. MacNary	Massachusetts	New Haven, CT
1918-19	Augustus F. Rose	Rhode Island	New York, NY
1919-20	Frank E. Mathewson	New Jersey	Boston, MA
1920-21	Edward C. Emerson	Massachusetts	Baltimore, MD
1921-22	Fred P. Reagle	New Jersey	Rochester, NY
1922-23	Frances H. Bachelor	Connecticut	Providence, RI
1923-24	Edward A. Reuther	New Jersey	Atlantic City, NJ
1924-25	A. H. Wentworth	Connecticut	Springfield, MA
1925-26	George F. Hatch	Massachusetts	Syracuse, NY
1926-27	Arthur F. Hopper	New Jersey	Philadelphia, PA
1927-28	Theodore M. Dillaway	Pennsylvania	Hartford, CT
1928-29	Erik A. Anderson	Rhode Island	New York, NY
1929-30	Joseph Wiseltier	Connecticut	Boston, MA
1930-31	Forest Grant	New York	Atlantic City, NJ
1931-32	James F. Barker	New York	New York, NY
1932-33	Helen E. Cleaves	Massachusetts	Washington, D. C.
1933-34	Joseph H. Constantine	New Jersey	Rochester, NY
1934-35	Antonio Cirino	Rhode Island	Philadelphia, PA
1935-36	Walter H. Klar	Massachusetts	Philadelphia, PA
1936-37	William L. Longyear	New York	New York, NY
1937-38	Leon L. Winslow	Maryland	Boston, MA
1938-39	Frank L. Allen	Massachusetts	New York, NY
1939-40	Aime H. Doucette	Pennsylvania	Philadelphia, PA
1940-41	Elmer A. Stephan	Pennsylvania	(No conference)
1941-42	Vincent A. Roy	New York	New York, NY
1942-43	Margaret F. S. Glace	Maryland	(No conference)
1943-44	Margaret F. S. Glace	Maryland	New York, NY
1944-45	Dana P. Vaughan	New Jersey	(No conference)

1945-46	Dana P. Vaughan	New Jersey	New York, NY
1946-47	Italo L. de Francesco	Pennsylvania	Philadelphia, PA

NAEA founded with the merger of the four regional associations

1947-48	Ruth W. Coburn	Vermont	New York, NY
1948-49	Gordon L. Reynolds	Massachusetts	Boston, MA
1949-50	Marion Quin Dix	New Jersey	New York, NY
1950-51	Earl B. Milliette	Pennsylvania	New York, NY (NAEA)*

Annual conventions of regionals were discontinued as NAEA initiated biennial conventions in odd-numbered years, the four regional conventions being held in even-numbered years

			EAA Conferences/Date
1951-52	Harold F. Lindergreen	Massachusetts	Atlantic City, NJ (1952)
1952-54	Mary Adeline McKibben	Pennsylvania	New York, NY (1954)
1954-56	Charles M. Robertson	New York	New York, NY (1956)
1956-58	Jack Arends	New York	Washington, D.C. (1958)
1958-60	Harold R. Rice	Pennsylvania	New York, NY (1960)
1960-62	Ruth M. Ebken	Pennsylvania	New York, NY (1962)
1962-64	Stanley A. Czurles	New York	New York, NY (1964)
1964-66	Mildred Fairchild	New York	Boston, MA (1966)
1966-68	Michael F. Andrews	New York	New York, NY (1968)
1968-70	Donald J. Irving	Pennsylvania	Philadelphia, PA (1970)
1970-72	George Horn	Maryland	New York, NY (1972)

Title of President of EAA was changed to Vice President, NAEA, for the Eastern Region at the NAEA Convention in Dallas in 1971

Year	**Vice President**	**Home State**	**NAEA Convention Site**
1972-74	Robert Goldman	Pennsylvania	San Diego/Chicago
1974-76	Al Hurwitz	New York	Miami/St. Louis
1976-78	Dorothy Evans	New York	Philadelphia/Houston
1978-80	Pearl Greenberg	New York	San Francisco/Atlanta
1980-82	Linda Murphy	Massachusetts	Chicago/New York
1982-84	Kishio Matoba	New York	Detroit/Miami
1984-86	Pearl M. Rich	New Hampshire	Dallas/New Orleans
1986-88	Jean Koran	New York	Boston/Los Angeles
1988-90	Ned O. Wert	Pennsylvania	Wash., D.C./Kansas City
1990-92	Sarah Tambucci	Pennsylvania	Atlanta/Phoenix
1992-94	Millicent F. Bassett	Connecticut	Chicago/Baltimore
1994-96	Donald A. Parks	Delaware	Houston/San Francisco
1996-98	Robert Ott	Pennsylvania	New Orleans/Chicago
1998-00	Hope Irvine	New York	

*EAA chose not to hold a separate conference since the NAEA Convention was held in New York City in 1951

In 1932, the convention fee of $1.00 was repealed because of the depression. In 1934, only 229 attended the convention when panel discussions were introduced. In 1936, a Student Division was established.

In 1938, gold and silver awards were authorized for long and distinguished service in art education. Gold went to Royal Bailey Farnum and Silver to Joseph Marchetti. In 1939, the gold award went to C. Valentine Kirby. A few other great names in Eastern Arts were: Walter S. Goodnough, Walter H. Klar, Ruth B. Ebken, Leon L. Winslow, Italo de Francesco, and Marion Quin Dix.

In 1940, book reviews appeared for the first time in the *EAA Bulletin* and the gold award went to Sallie B. Tannahil of Columbia University.

In 1941, 1943, and 1945 no conventions were held because of the war. In 1944, it was decided to issue a yearbook. In 1950, the first separate *Research Bulletin* was published as Volume 1, Number 1.

In 1952, the EAA established affiliation with the state associations within the region and the second *Research Bulletin* was published. In 1957, Lillian D. Sweigart became Executive Secretary and the *Research Bulletins* (five had been issued separately) were replaced by one annual research issue of the new monthly *EAA Bulletin*. By 1958-59, membership was 2,513.

Pacific Arts Association

The California State Board of Education called three statewide conferences on art: the first at Berkeley in 1920, the second at Los Angeles in 1922, and the third at San Francisco in 1924. At this last conference, it was the feeling of the group that it was time for a permanent professional Pacific Coast organization similar to Eastern Arts and Western Arts. Agnes Rey and Emma McCall were very instrumental in bringing about the formation of an organizational committee. This resulted in the first convention which was held April 8-12, 1925, at San Francisco with some 60 speakers plus many exhibits. Arthur B. Clark of Stanford University served as President for the first four years (1924-1928), assisted by Louise Sooy, Alexandra Bradshaw, Myrta Herbert, and Agnes Rey (Musselman, 1953). A publication, *The PAA Bulletin*, was begun in 1924, the first year of the organization, and, in Issue Number 2, an outline of the art curriculum of the Los Angeles and the San Francisco public schools appeared.

The second convention was held in Los Angeles in Exposition Park. The program mentioned that the Association was allying the art teachers of the Pacific West with those of the Middle West and East. The third convention was held in San Francisco when a resolution was made that the PAA request the State Superintendent of Education of the California State Board of Education to create the office of State Commissioner of Art Education. Also recommended was at least one year of high school art as an entrance requirement into all the California state teachers' colleges. The fourth convention was held outside of California at the University of Washington, Seattle. Distance prohibited a large attendance from Southern California.

Due to economic conditions, no PAA meeting was held in 1933. The activities of the organization centered on the problem of defending the position of art education in the schools. Brochures (1,500) to this effect were distributed. However, the New Deal revived the art program and the 1934 meeting found many from California traveling to Seattle. For the first time, art work from elementary schools and various college art departments were included in the *PAA Yearbook*. Representative works from the conference exhibits were prepared for a traveling show to all states involved.

In 1936, the Pacific Arts Association considered a proposed plan to include all countries lying in or bordering on the Pacific Ocean—the Philippines, Dutch East Indies, China, Japan, Australia, New Zealand, and Mexico. No action seemed to have been taken, however.

In 1939-40, Margaret Erdt was President followed by Robert Davis in 1940-41, Nelbert Chouinard in 1941-42 and Philoma Goldworthy, 1942-44.

Meetings continued without any unusual problems until 1943 when, because of the war and travel conditions, it became necessary to hold four separate conferences rather than one. Conferences were held in Seattle, Portland, San Jose, and Los Angeles. The same procedure was followed in 1944. After the last annual meeting in Seattle in 1945, three years elapsed before the next conference. During the time between 1945 and 1948, President Archie Wedemeyer worked at rebuilding the PAA for more effective service. Meetings were resumed in May, 1948, in Los Angeles. The conference then skipped a year moving to Portland in 1950 when Dean Sidney Little of the University of Oregon presided and then to Seattle in 1951 when Dale Goss was President. In 1952, the conference was back in Los Angeles with John Olsen as President, the last meeting on an annual basis.

Pacific Arts Association /Regional

Year	President	Home State	Conference Site
1924-25	Arthur B. Clark	California	(Organizational meeting) San Francisco, CA
1925-26	Arthur B. Clark	California	Los Angeles, CA
1926-27	Arthur B. Clark	California	San Francisco, CA
1927-28	Arthur B. Clark	California	Seattle, WA
1928-29	Louise Pinkney Sooy	California	Los Angeles, CA
1929-30	Aaron Altmann	California	Oakland, CA
1930-31	Alexandra Bradshaw	California	Fresno, CA
1931-32	May Gearhart	California	Los Angeles, CA
1932-33	Walter F. Isaacs	Washington	(No conference)
1933-34	Walter F. Isaacs	Washington	Seattle, WA
1934-35	Ruth Wooster Turner	California	San Francisco, CA
1935-36	Patti Patterson	California	San Diego, CA
1936-37	Harriet B. Spurr	California	Yosemite Valley, CA
1937-38	Shirley Poore	California	Long Beach, CA
1938-39	Evelyn S. Mayer	California	San Francisco, CA
1939-40	Margaret Erdt	California	Pasadena, CA
1940-41	Robert Tyler Davis	Oregon	Portland, OR
1941-42	Nelbert Chouinard	California	Los Angeles, CA
1942-43	Philoma Goldsworthy	California	(Area Conferences) Los Angeles, CA Portland, OR San Jose, CA Seattle, WA
1943-44	Philoma Goldsworthy	California	Los Angeles, CA San Francisco, CA Seattle, WA
1944-45	Maude V. Elmer	Washington	Seattle, WA Stanford Univ., CA
1945-46	Archie M. Wedemeyer	California	(No conference)
1946-47	Archie M. Wedemeyer	California	(No conference)

1947, NAEA founded with the merger of the four regional associations

Year	President	Home State	Conference Site
1947-48	Archie M. Wedemeyer	California	(No conference)
1948-49	Archie M. Wedemeyer	California	Los Angeles, CA
1949-50	Dean Sidney W. Little	Oregon	Portland, OR
1950-51	Dale Goss	Washington	Seattle, WA

Annual conventions of regionals were discontinued as NAEA initiated biennial conventions in odd-numbered years, the four regional conventions being held in even-numbered years

Year	President	Home State	PAA Conferences/Date
1951-52	John W. Olsen	California	Los Angeles, CA (1952)
1952-54	Waldemar Johansen	California	San Francisco, CA (1954)
1954-56	Ruth E. Halvorsen	Oregon	Portland, OR (1956)
1956-58	Mayo Bryce	California	Asilomar, CA (1958)

1958-60	Harry Wood	Arizona	Tempe, AZ (1960)
1960-62	Russel E. Day	Washington	Seattle, WA (1962)
1962-64	Jack Stoops	California	Los Angeles, CA (1964)
1964-66	Tom Tramel	California	Monterey, CA (1966)
1966-68	Jeanne P. Rinaldi	California	Salt Lake City, UT (1968)
1968-70	June King McFee	Oregon	Portland, OR (1970)
1970-72	Leven C. Leatherbury	California	Honolulu, HI (1972)

Title of President of PAA was changed to Vice President, NAEA, for the Pacific Region at the NAEA Convention in Dallas in 1971.

Year	Vice President	Home State	NAEA Conference Site
1972-74	Eugene Grigsby, Jr.	Arizona	San Diego/Chicago
1974-76	Howard Rosenberg	Nevada	Miami/St. Louis
1976-78	Frank Papworth	California	Philadelphia/Houston
1978-80	James D. Poor	Montana	San Francisco/Atlanta
1980-82	Karen Saunders	Arizona	Chicago/New York
1982-84	C. Robert Burkhardt	Arizona	Detroit/Miami
1984-86	Duane Hagen	California	Dallas/New Orleans
1986-88	Katherine Schwartz	Alaska	Boston/Los Angeles
1989-90	Judith Perry	Oregon	Wash., D.C./Kansas City
1990-92	Nancy Alley	Washington	Atlanta/Phoenix
1992-94	Edith Curtice Johnson	California	Chicago/Baltimore
1994-96	Billie Sessions	Wyoming	Houston/San Francisco
1996-98	Anne Gregory	California	New Orleans/Chicago
1998-00	Sue Gam	Nevada	

Southeastern Arts Association

In the 1899 January issue of an early publication called *Art Education* (Witter, p. 189, Wygant, p. 12) published in New York City, it was noted that as a result of the work of a few Louisiana drawing teachers led by William Woodward of Tulane University, the Southern Art Teachers' Association was organized. This organization came about at the meeting of the Southern Education Association in New Orleans. A call had been issued for a "rally" of southern art teachers and "The response was very gratifying and popular art education received an impetus unequaled in the history of the South." Otto Fuchs of the Maryland Institute, Baltimore, was elected President for the year and Miss Stern of Greenville, Mississippi, Secretary. I have found no additional information on this Southern Art Teachers' Association.

However, much later, in 1931, an announcement appeared in *School Arts* magazine to the effect that Spartanburg, South Carolina, was selected for the first convention of a new association, the Southeastern Arts Association. E. E. Lowry of Winston-Salem, North Carolina, was elected Secretary, a position she held for many years. Four speakers at the organizational conference were George S. Dutch, Peabody College; Royal B. Farnum, Rhode Island School of Design; Leon L. Winslow, Director of Art for Baltimore; and Leila Mechlin, Secretary of the American Federation of Arts. It was noted that these speakers made the convention an outstanding event comparable with the longer established associations (*School Arts* magazine, 1931).

On April 14, 1936, the Southeastern Arts Association members attended a joint meeting with the Western Arts Association in Nashville when both considered endorsing the National Association for Art Education proposed by Royal Bailey Farnum (Saunders, 1978). The Southeastern Arts Association initiated its publication beginning with a fall *Bulletin*, 1946, Volume 1, Number 1. The SEAA was very active, eventually merging with the four regionals to form the NAEA in 1947.

SOUTHEASTERN Arts ASSOCIATION

FALL BULLETIN 1946

VOLUME I NUMBER 1

THE FOUR R'S

Address by T. Jackson Lowe, Superintendent of Schools, Hogansville, Georgia, given at the 1946 meeting of the Southeastern Arts Association.

It is traditional that reading, 'riting and 'rithmetic, as skill subjects, have been stressed to such an extent that creative planning and thinking has been neglected. In looking back over my experience I realize that I forgot to plan for creative work, or perhaps I did not know how important it was until I actually went into an art class at the University of Georgia.

One must get into paint along with such teachers as Lamar Dodd and Howard Thomas. Then talk art as I did with Verne Bradley, Martha Turner, Hugh Wallace and Memphsis Woods. I have an inkling now of what art means to people and I want to see that there is a place for it in the schools.

From these personal experiences, I have developed a philosophy of education which adds a fourth R, rhythm, to the familiar three R's, reading, 'riting and 'rithmetic. The art program then becomes a vehicle for carrying the fourth R.

This philosophy has influenced my thinking and planning to the extent that I wish every person could have some experience with art. It has given me a new vocabulary which I like to use. I constantly refer to the four R's for I would like to see them of equal importance Then it is an exciting experience to paint a picture and talk about it.

As superintendent of a Public School system I am delighted to be able to have an art program. Children at an early age will express themselves through drawing and painting. For this reason art makes a natural bridge from home to school. The work in the first grade may well start with self expression through the arts. Use the fourth R first, as something the child feels and understands.

I am not interested in art for art's sake but in what it does to me and to others. I like the feeling I have when I work with color. When I put a brush full of paint on the paper I am excited about the change I have made in the paper. It may not be a very good change but I planned and executed it. It is as much fun as and much safer than, speeding down the highway in a car.

What you create becomes important. You have faith in it. Let us have creative programs organized and carried out through cooperative planning with parents, students and faculty.

'Be it ever so humble, there's no'—picture like your own.

OUR PRESIDENT'S MESSAGE

It was a privilege and joy to all of us in Athens to have had the pleasure of entertaining the members of the Southeastern Arts Association when it convened in our city in the spring of 1946. To all of us, your presence was an inspiration. We hope each of you who were here feel that your time was "well spent." To those who were unable to be with us, may I say, we missed you.

The Southeastern Arts Association is your organization. Its success or failure depends on you. Your officers stand ready to carry out your wishes and we want your suggestions—all of them.

The response from our officers and many of our members have been encouraging. Definite plans for the spring program of 1947 are now being formulated. I know that your program chairman, Miss Sara Joyner, will welcome your ideas and suggestions. The major part of our program must be planned within the next sixty days. What are your wishes? What would you like to hear discussed? What do you wish to see in the way of exhibits? What shall be the theme?

Personally, I do not believe that ART has ever had a greater opportunity to render a real service to society than at the present time. To most of us, art is our vocation—we believe in it as "a way of life." We are convinced of its true value. Others are becoming interested. Some of the "mysteries" that have surrounded art are beginning to disappear. Are we prepared to accept the challenge art is receiving today and to convince others, as well as ourselves, that art can and will play the part in the lives of the people about us that we feel it should? It is a glorious opportunity, but a tremendous responsibility.

So, to each of you, may I say, "have a grand year" and let us all look forward to the greatest and most successful convention in 1947 that our organization has yet sponsored. Athens gladly passes the honor on to Chattanooga.

Lamar Dodd

HATTANOOGA · · · · · APRIL 17, 18, 19, 1947

From the "Southeastern Arts Association" (Fall Bulletin, 1946), Vol. 1, No. 1.

BEST COPY AVAILABLE

SOUTHEASTERN *Arts* ASSOCIATION

This bulletin is a publication of Southeastern Arts Association, an organization for the promotion of the Arts in Education.

OFFICERS OF SOUTHEASTERN ARTS ASSOCIATION

President, Lamar Dodd,
Head, Department of Art, University of Georgia, Athens.

Vice-President, Sara Joyner,
Director of Art Education, State Department of Education, Richmond, Virginia.

Secretary-treasurer, Ruth Harris,
111 West Eleventh Avenue, Johnson City, Tenn.

Auditor, Stuart Purser,
Head Art Department, University of Chattanooga, Chattanooga, Tennessee.

MEMBERS OF THE COUNCIL

Joseph Marino-Merlo, Assistant Professor of Applied Arts .... Ala. Poly. Inst. Auburn
Sophie W. Clippard, Supervisor of Art .. Columbia, South Carolina
J. Knapp Bodiford, Georgia Teachers College .. .. Collegeboro, Ga.
Jerry Evans, Salesman American Crayon Company 307 N. Main, College Park, Ga.
Verne Bradley, Supervisor of Art .... Birmingham, Alabama

EDITOR OF THE BULLETIN

Dawn Kennedy, Head, Department of Art, Alabama College, ... Montevallo, Alabama

1947 Convention Chattanooga, Tenn. April 17, 18, 19, at The Read House
Co-Chairmen For 1947 Convention in Chattanooga
Mary Lou Derryberry, Central High School, and Martha Henry, 1804 East 18th St.

EDITORIAL

In publishing this bulletin the Southeastern Arts Association takes another step forward in art education. Geographically the organization is regional, but the members see art far beyond this limit.

The avalanche of interest in art which has descended upon all of us is not for the moment or from just one region. It is something that has had its roots in human affairs since the beginning of civilization. Sometimes the art interest is covered up by other interests, particularly when our attention is turned toward defending our country. It is after such a period that it breaks forth with renewed strength.

It is like the spring flood that takes a great deal of human effort, material and equipment to care for. It is up to us now to see that a first rate job is done in directing this uncovered art force. We may be short of materials and equipment but human effort will overcome this. Art is real only as it becomes a part of living. It is not what we have but what we do with what we have that counts. Dawn S. Kennedy, Editor

Our Advertisers

For those who have been active in our SOUTHEASTERN ARTS ASSOCIATION for several years, it is not important to call attention to the ad in this issue. To the new people in our area we call your attention to the ads of our best friends the members of THE SHIP. When you contact any of these companies, please tell them you saw their ad in the SOUTHEASTERN ARTS ASSOCIATION'S FALL BULLETIN.

ART-DRAWING-HANDICRAFTS
10 Issues Yearly - Some with full color
Illustrated Projects - Creative Ideas
SCHOOL ARTS MAGAZINE
WORCESTER 8 MASS.

ECHOES from ATHENS

The Southeastern Arts Convention, held at the University of Georgia this year was a most inspiring one indeed. I was glad to become acquainted with more of the art leaders in the South, to share in the informal discussions and to see the wonderful work being carried on by the Art Department of the University of Georgia.

Some of the interesting things about the convention were the friendliness and cordiality which seemed to be everywhere manifest, the willingness to share ideas and discuss mutual problems, the smoothness with which the programs of the various sessions were organized and carried on by Miss Dawn Kennedy and those who worked with her, the wide use of a variety of visual materials to interpret different ideas, and the inclusion on the programs of school administrators who have sensed the necessity of making art education a vital part of general education. Mr. T. Jackson Lowe, Superintendent of Schools in Graniteville, Georgia, made a stirring address on this subject which I sincerely wish every art educator and school administrator could have heard. His suggestion that we bring our administrators and school personnel into our art departments and give them an opportunity to engage in creative activity of some kind is a valuable one, and if followed, might do much in the way of bringing about better art education for our schools.

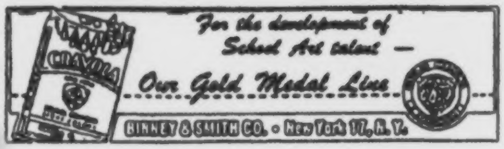
It was a privilege to participate in the work of this convention and to help make plans for the next one which we hope will attract an even larger group to share in the work of expanding opportunities in art education throughout the Southeast. Sara Joyner

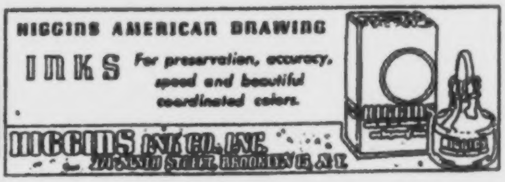
---

WORKSHOPS—Workshops! Everywhere workshops! That is good news to all of us because we know that it means more interest in our great subject and better prepared teachers to carry on our work in our southeastern area.

We would like to know more about these workshops and what they are meaning to all of us in the field of the Arts and Crafts. How about some of you writing us a note and letting us hear about your workshop?

Creative Crafts
for
DESIGNING - DECORATING
Write for Complete Colorfully Illustrated Catalog
THE O-P CRAFT CO., Inc. Sandusky, Ohio




HIGGINS AMERICAN DRAWING
INKS For preservation, accuracy, speed and beautiful coordinated colors.
HIGGINS INK CO., INC.
271 NINTH STREET, BROOKLYN 15, N.Y.

BEST COPY AVAILABLE

Southeastern Arts Association/Regional

Year	**President**	**Home State**	**Conference Site**
Southern Art Teachers' Association			
1898-99	Otto Fuchs	Maryland	New Orleans, LA
Southeastern Arts Association			
1931 (Organizational Meeting)	E. E. Lowry (Acting Pres.)	North Carolina	Spartanburg, SC
1932	Annie May Holliday	Georgia	Athens, GA
1933	Annie May Holliday	Georgia	No Conference
1934	George S. Dutch	Tennessee	Atlanta, GA
1935	Blanche Cahoon	Florida	Charleston, SC
1936	Wanda L. Wheeler	Tennessee	Nashville, TN
1937	Belle McIntosh Davis	Alabama	Raleigh, NC
1938	F. Elizabeth Bethea	Louisiana	Tampa, FL
1939	Gregory D. Ivy	North Carolina	Birmingham, AL
1940	Dawn S. Kennedy	Alabama	New Orleans, LA
1941	Patricia Turner Cravey	Georgia	Knoxville, TN
1942	Miss Verne Bradley	Georgia	Greensboro, NC
1943	Kenneth E. Smith	Louisiana	Athens, GA
1944	Kenneth E. Smith	Louisiana	No Conference
1945	Kenneth E. Smith	Louisiana	No Conference
1946	Kenneth E. Smith	Louisiana	
	Dawn S. Kennedy (Acting)	Alabama	Athens, GA
1947	Lamar Dodd	Georgia	Chattanooga, TN
NAEA founded with the merger of the four regionals			
1948	Joseph Merino-Merlo	Alabama	Columbia, SC
1949	J. B. Smith	Alabama	Richmond, VA
1950	Kathryn Baldock	Virginia	New Orleans, LA
1951	Kathryn Baldock	Virginia	No conference
Annual conventions of regionals were discontinued as NAEA initiated biennial conventions in odd-numbered years, the four regional conventions being held in even-numbered years			
1951-52	Stuart R. Purser (Acting)	Virginia	Birmingham, AL (1952)
1952-54	John E. Courtney	North Carolina	Nashville, TN (1954)
1954-56	Martha Allen	Alabama	Atlanta, GA (1956)
1956-58	Kathryn Reed	Tennessee	Tampa, FL (1958)
1958-60	Emory Rose Wood	Georgia	Charlotte, NC (1960)
1960-62	Helen C. Rose	Virginia	Norfolk, VA (1962)
1962-64	Dorothy Rowlett	Florida	Nashville, TN (1964)
1964-66	John Benz	Tennessee	Tallahassee, FL (1966)
1966-68	Herbert Burgart	Virginia	Atlanta, GA (1968)
1968-70	Hayden Bryant	Florida	Richmond, VA (1970)
1970-72	Antony Swider	North Carolina	Raleigh, NC (1972)

Title of President of SEAA was changed to Vice President, NAEA, for the Southeastern Region at the NAEA Convention in Dallas in 1971

1972-74	Frieda Gernant	North Carolina	San Diego/Chicago
1974-76	Jo Kowalchuk	Florida	Miami Beach/St. Louis
1976-78	William Dodd	Florida	Philadelphia/Houston
1978-80	Marion Jefferson	Florida	San Francisco/Atlanta
1980-82	Jean Ellen Jones	Georgia	Chicago/New York
1982-84	Marilyn Heilman	Tennessee	Detroit/Miami
1984-86	Norbert Irvine	North Carolina	Dallas/New Orleans
1986-88	Verle Mickish	Georgia	Boston/Los Angeles
1988-90	Samuel Banks	Virginia	Wash. D.C./Kansas City
1990-92	Barbara B. Laws	Virginia	Atlanta/Phoenix
1992-94	Dean Johns	North Carolina	Chicago/Baltimore
1994-96	Emmy Lou Whitehead	North Carolina	Houston/San Francisco
1996-98	Kathy M. Hawk	Tennessee	New Orleans/Chicago
1998-00	Bonnie Rushlow	South Carolina	

National Education Association

The National Art Education Association was also, in part, an outgrowth of the art education area of the National Education Association. In order to comprehend the founding of NAEA, we need to become aware of the history of the NEA Department of Art.

On July 3, 1883, in Saratoga, New York, the National Education Association organized its Department of Art with Langdon S. Thompson of Indiana as President (Burnham, 1908) and time was provided at the national conventions for the art and industrial art members to meet together, the first meeting being held in 1884 at Madison, Wisconsin (Saunders 1986). For a while the NEA Department of Art contributed three or four papers a year dealing with art teaching, the early papers having to do chiefly with the teaching of drawing. Then, for a period, industrial drawing and industrial education became the main topics of discussion. Later, papers were concerned with the place of art in general education.

In 1910, the NEA Department of Art merged with the Manual Training Department, changing the name to the Department of Manual Training and Art (Logan, 1955, p. 144). In 1914, it became the Department of Vocational Education and Practical Arts and by 1919, it was only called the Department of Vocational Arts and seemed to have had very little concern with the field of art education. Art education disappeared from the NEA agenda.

Years later, as a result of the advocacy work of Elizabeth Wells Robinson, Art Supervisor of the Chicago City Schools, who presented petitions signed by 1,235 members representing every big city in the country. July 6, 1933, the NEA revived art education in the association by a vote of its Representative Assembly creating the Department of Art Education.* NEA sessions concerned with art had begun in 1930 at the Los Angeles Convention at the request of NEA President Sutton and were continued the following year in Atlantic City, all under the direction of Ms. Robinson, who was elected the first President of the new Department. After 1933, the NEA Department of Art Education met twice a year, usually in the winter in conjunction with the convention of the American Association of School Administrators (as did many other subject area departments) and in the summer with the convention of the NEA.

In 1936, the first Department of Art Education *Bulletin* of 12 pages was issued under President Grace M. Baker, who also was responsible for three larger *Bulletins,* which usually contained lectures given at the conventions. By 1940, the *Bulletin* numbered 300 pages even though the dues were but one dollar (MacGowan, pp. 9-10). Conventions were suspended because of the war, as noted in the 1944 *Bulletin* (Miller, p. 51).

---

*From minutes of the meetings of the NEA Board of Directors, Association Records-Information, 1933, pp. 895-896.

Unfortunately, the NEA Department of Art Education did not grow numerically or in influence for lack of funds and wide support. For the year, August, 1942 to August, 1943, total income was $508.50 and expenses for that period were $683.30.

Fortunately, they had a credit balance from the previous year of $171.71 which left a debit of only $3.09. This was the fourth attempt to form an art education association that was national in scope: (1) Federated Council on Art Education founded by Royal Bailey Farnum, 1925-36, (2) The National Association for Art Education also initiated by Farnum, 1935-38, and the two efforts by the NEA: (3) the NEA Department of Art, 1883-1914 and (4) the NEA Department of Art Education, 1933-47 (Saunders, 1978).

However, the NEA Department of Art Education did give stature to the field of art education, effected some national representation, and along with the other attempts, started art educators thinking in terms of a national organization. In 1944, President Miller (*Bulletin*, p. 5) noted that a study was being made "Of the problem of affiliation with other art groups, particularly with the regionals..." but no positive steps could be taken until the Constitution was amended. By 1947, membership had dropped to 127. Edwin Ziegfeld (1972) noted, "The power, of course, resided in the four regionals but they were independent of one another and had no connection with NEA. There was therefore, no line of communication from the power base of organized education to art teachers, nor were art educators consulted on general issues in which art had, or should have, a stake." However, the NEA Department of Art Education did give us a glimpse of what could be done with a national organization in our field.

At the close of the war (WWII), apparently a strong feeling developed that the interests of the field of art in the schools could be served best by a national organization involving regional, state, and local groups, the general support which the NEA Department of Art Education lacked. Organizational strength in art education had always resided in the regional arts associations and no relationship had ever been worked out between the national and the regionals.

In 1944, Idella Church, Vice President of the NEA Department of Art Education, proposed a reorganization of the Department (probably because of low membership). Miss Church scheduled a meeting to discuss reorganization of the Department of Art Education at the NEA Convention, March 4, 1947, in Atlantic City with Italo de Francesco, President of the Eastern Arts Association and Marion Quin Dix, Chair of the EAA Professional Relations Committee. Presidents from the four regional arts associations and the state associations were invited (de Francesco, Ed., 1949, p. 13). This special breakfast meeting took over most of the day and continued on the next day with only one person, a Director of the Department of Art Education opposing a reorganization and walking out of this meeting (Saunders, 1986). The WAA, SEAA, and PAA thought that the EAA would try to make the national organization an extension of itself since the EAA had the largest membership and its own offices which they proposed to share with the national group.

Robert Saunders (1986) writes that toward the end of the day, Edwin Ziegfeld, Head, Art Education Department of Teachers College, Columbia University, arrived, having been invited to attend by Marion Quin Dix. Before the close of the meeting, all had agreed to unify with final decisions and procedures for unification being tabled until the summer meeting of the Department of Art Education at the NEA Convention in Cincinnati, Ohio, in July, 1947. However, President Church appointed a Reorganization Committee to continue in session, hear all possible ideas and points of view and formulate these for eventual action. The Committee Members were: Stanley Czurles (Eastern Arts), Sara Joyner (Southeastern Arts), Daniel Mendelowitz (Pacific Arts), Marion Miller (NEA Department of Art), Edith Mitchell, Marion Quin Dix (Eastern Arts), Olga Schubkegel (Western Arts), and Edwin Ziegfeld, Chair.

Although Ziegfeld was a member of EAA, he was considered free of regional commitments, probably because of his work with the Owatonna Project in Minnesota (1944), his work on the *40th NSSE Yearbook* (1941) (the first comprehensive statement on art education in America), his text—*Art Today* (1941), and his administrative work in the Navy.

Committee members, guided by certain principles presented by Dr. William G. Carr, Associate Secretary of NEA, set down four bases for recommendations:

1. There was the need for a strong national organization in art education.
2. A national organization should be a part of the NEA and since such a Department already existed, the need could best be accomplished by a reorganization rather than the establishment of a new organization.
3. A strong national organization should have broad representation from the various regions in the country.
4. A reorganization of the Department of Art Education implies a change of name. In the report, it will be referred to as the National Art Education Association.

The Reorganization Committee agreed not only on these recommendations but also on the public relations services of a national art education association as follows. The new NAEA should:

- *Act as spokesman for art in total education.*
- *Serve as official representative of the art teachers at important educational meetings.*
- *Provide direct official channels for informing administrators of art needs.*
- *Encourage art speakers at NEA and other general education meetings.*
- *Act with other art fields on behalf of all the arts.*
- *Promote and further legislation favorable for art education.*
- *Provide direct contact with major educational publications.*
- *Encourage publication of articles on art/art education.*
- *Act in an advisory capacity in developing art publications, art materials, equipment, and teaching aids.*
- *Define and encourage studies and research related to art.*

Discussion of these and other proposals continued not only at the NEA Department of Art Education meetings held in Atlantic City but also several other places and times until specific functions of a national organization were outlined.

In his autobiographical lecture, when telling about the founding of NAEA, Ziegfeld (1972) noted that there was strong disagreement on the method of achieving a broad representation from the regionals. Many saw the national primarily as a lessening of the importance of the regionals. Three proposals were made. One was that national meetings be small and made up only of representatives from the regionals. The second was that membership in national be available to all regional members. And, the third was that any art educator joining a regional automatically becomes a member of national, the national membership comprising the total membership of the four regionals. This latter one Ziegfeld proposed and stubbornly defended. In addition, Ziegfeld felt it essential that persons in high office in the regionals also be given positions of importance at the national level.

Following widespread approval of the major portions of the original committee's report and alternative recommendations made by Ziegfeld, each regional art association appointed representatives to the July 7, 1947 meeting of the NEA in Cincinnati, at which time the NEA Department of Art Education had its annual business meeting. At Cincinnati, work was continued on the recommendations and additional proposals were developed resulting in the official proposals, the "Articles of Confederation," as Ziegfeld called them. The Cincinnati Committee included Joseph Marino-Merlo (Southeastern), Italo L. de Francesco (Eastern), Marion Quin (Eastern), Carolyn Howlett (Western), Olga Schubkegel (Western), Clifton Gayne (Western), Edwin Ziegfeld (Chair). Their report was unanimously accepted by those present.

Aspects of the final proposals for reorganization included: Proposal for Reorganization, Affiliation of Organizations, Membership, Elected Officers, Council, Executive Committee, Policy and Research, Meetings, State Organizations, and Constitution.* Upon ratification of these "Articles of Confederation" by one regional association, the new association, the National Art Education Association, would be operative (de Francesco, Ed., 1949, pp. 21-25).

---

*See Notes "Proposal for Reorganization" for complete statement.

National Education Association, Department of Art, NEA

Year	President	Home State	Conference Site*
1883	Organized		Saratoga Springs, NY
1883-84	Langdon S. Thompson	Indiana	Madison, WI
1884-85	Otto Fuchs	Maryland	Saratoga Springs, NY
1885-86	Walter S. Goodnough	Ohio	Topeka, KS
1886-87	Walter S. Perry	Massachusetts	Chicago, IL
1887-88	George H. Bartlett	Massachusetts	San Francisco, CA
1888-89	L. S. Thompson	New Jersey	Nashville, TN
1889-90	Jesse H. Brown	Indiana	St. Paul, MN
1890-91	Hannah J. Carter	New York	Toronto, Ontario
1891-92	Frank H. Collins	Colorado	Saratoga Springs, NY
1892-93	James MacAlister	Pennsylvania	Chicago, IL**
1893-94	Christine Sullivan	Ohio	Asbury Park, NJ
1894-95	Charles M. Carter	Colorado	Denver, CO
1895-96	Walter S. Goodnough	New York	Buffalo, NY
1896-97	Mark Maycock	New York	Milwaukee, WI
1897-98	Harriet C. Magee	Wisconsin	Washington, D.C.
1898-99	William A. Mason	Pennsylvania	Los Angeles, CA
1899-00	Frances E. Ransom	New York	Charleston, SC
1900-01	Bonnie E. Snow	Minnesota	Detroit, MI
1901-02	Myra Jones	Michigan	Minneapolis, MN
1902-03	C. A. Wilson	Iowa	Boston, MA
1903-04	James F. Hopkins	Massachusetts	St. Louis, MO
1904-05	Matilda E. Riley	Missouri	Asbury Park & Ocean Grove, NJ
1905-06	Eugene C. Colby	New York	Asbury Park, NJ
1906-07	George W. Eggers	Illinois	Los Angeles, CA
1907-08	George W. Eggers	Illinois	Cleveland, OH
1908-09	Florence E. Ellis	Ohio	Denver, CO
Department of Manual Training and Art, NEA			
1909-10	Clifford B. Connelley	Pennsylvania	Boston, MA
1910-11	Clifford B. Connelley	Pennsylvania	San Francisco, CA
1911-12	Arthur L. Williston	Massachusetts	Chicago, IL
1912-13	Arthur L. Williston	Massachusetts	Salt Lake City, UT
Department of Vocational Education and Practical Arts, NEA			
1913-14	Arthur L. Williston	Massachusetts	St. Paul, MN
(Concern for art education disappeared)			
Department of Vocational Arts, NEA			
1919	Arthur B. Payne	Pennsylvania	Milwaukee, WI
Department of Art Education, NEA			
Winter-School Administrators-Dept. of Art Ed. Convention Site/ Summer-NEA Dept. of Art Ed. Convention Site			
1933	Elizabeth Wells Robertson	Illinois	Chicago, IL
1934	Elizabeth Wells Robertson	Illinois	Cleveland, OH/Wash., D.C.
1935	Elizabeth Wells Robertson	Illinois	Atlantic City, NJ/Denver, CO
1936	Grace M. Baker	Colorado	St. Louis, MO/Portland, OR
1937	Grace M. Baker	Colorado	New Orleans, LA/Detroit, MI

* The NEA Department of Art met as part of the NEA at the NEA summer conventions.

** International Congress of Education of the World's Columbian Exposition…under the charge of the National Education Association of the United States.

1938	Clara MacGowan	Illinois	Atlantic City, NJ/ New York, NY
1939	Clara MacGowan	Illinois	Cleveland, OH/ San Francisco, CA
1940	Olive S. DeLuce	Missouri	St. Louis, MO/ Milwaukee, WI
1941	Ray Faulkner	New York	Atlantic City, NJ/ Boston, MA
1942	Marion E. Miller	Colorado	San Francisco, CA/ Denver, CO
1943	Marion E. Miller	Colorado	(No convention)/ Indianapolis, IN
1944	Marion E. Miller	Colorado	(No convention)/ Pittsburgh, PA
1945	Idella Church	California	(No convention)
1946	Idella Church	California	Chicago, IL/Buffalo, NY
1947	Idella Church	California	Atlantic City, NJ/ Cincinnati, OH

National Art Education Association

Southeastern Arts polled its membership by mail and was first to accept. Eastern Arts called a special meeting of its members on November 1, 1947 at Cooper Union in New York City and voted unanimously to accept the proposals. NAEA, then became a reality! Western Arts also joined within a short time, but there was a considerable period before Pacific Arts, geographically the most isolated regional, completed the national association by their affirmative vote in 1949 (Olsen, 1953, p. 5).

Interim officers were needed to carry on its business. Edwin Ziegfeld was elected interim President; Sara Joyner, then Director of Art of the Commonwealth of Virginia, the interim Vice President; and Italo L. de Francesco, then Chair of the Art Department at Kutztown State Teachers College in Pennsylvania, the interim Secretary-Treasurer.

In establishing the national, the regionals retained the responsibility for member recruitment. One dollar of each membership was turned over to the national treasury, giving the NAEA some funds to operate on. A national office was established, and de Francesco secured from the President of his college, the use of a room for NAEA headquarters. Although legally, the NAEA came into existence in 1947, the task of building it into an effective organization extended over a period of many years. Are we not still in this process?

The first issue of *Art Education*, the Journal of the National Art Education Association, was published in January/February, 1948. Editor Italo L. de Francesco, in his "Editorial Comments," (p. 2) wrote, "The appearance of *Art Education* is almost as significant as the adoption of the Cincinnati Proposals, or their ratification… ." He noted that it gives "our field the first true semblance of unity...it is the first official journal to reach all art teachers and supervisors whose names appear on the rosters of regional groups." In that same issue, the first of *Art Education*, the Atlantic City Program, February 21, 22, 23, 1948, appears on the back page of the four pages which made up the first issue. Apparently, this conference was held in conjunction with the American Association of School Administrators whose First General Session was listed as a part of the art education conference. The theme of this first NAEA national conference was "Art Education Organizes." A second organizational conference was held in Cleveland on July 5, 1948, the theme being "N.A.E.A. Moves Forward."

The photograph is of the meeting held on July 7, 1947, in Cincinnati, at the Netherland Plaza Hotel, at which representatives of the NEA Department of Art Education and the four regional associations met to discuss plans for merging to form the National Art Education Association. (From left): Olga Schubkegel, Manuel Barkan, unknown (standing), Carolyn S. Howlett, Italo de Francesco, Dora Hatfield, unknown, Joseph Marino Merlo, Cliffton Gayne (at the end of table), unknown, Bill Milliken, unknown, unknown, Ruth Harris, unknown, and Marjorie Campbell.

From the *NAEA News* (August 1982), Vol. 24, No. 4.

Ziegfeld (1972, Autobiographical Lecture) noted that for several years, he attended—largely at his own expense—the meetings of all the regionals, speaking to the membership on the importance of a strong national and meeting at length with the councils. Their support was crucial. The task of building a strong national association was not easy because some were always in disagreement.

The "Articles of Confederation" stipulated that the President appoint a Constitution Revision Committee to draft a constitution for submission to the Regional associations. The committee was to be made up of a representative from each of the four regionals drawn either from the original Reorganization Committee or from the Regional Representatives attending the meeting in Cincinnati. Ziegfeld served as Chair. The Constitution and Bylaws were approved February 21, 1948, at the business meeting in Atlantic City and were ratified and the interim officers duly elected to terms as full-fledged officers.

The new Department was given two grants of one thousand dollars each by the NEA Executive Committee to assist in the establishment of NAEA. This was the largest sum of money ever given by the Committee to any of the Departments of NEA. Also, through the efforts of Ray Faulkner of Stanford University, the Columbia Foundation of San Francisco gave a thousand dollars for use in establishing NAEA.

In 1950, a token national meeting was held in Chicago along with the Western Arts Association Convention and in 1951, the first truly national conference of the NAEA was held in New York City.

Beginning in 1952, annual conventions of the regionals were held in even-numbered years, the NAEA conventions being held in odd-numbered years. In 1958, Ralph Beelke was appointed the first full-time Executive Director with offices of NAEA in the NEA building in Washington, D.C. In 1971, the NAEA began annual conventions and the Presidents of the regionals became Vice Presidents of the NAEA at the convention in Dallas. In 1974, the regionals closed their offices and NAEA offices moved to our new NAEA building in Reston, Virginia. NAEA was no longer affiliated with NEA.

Concerning his role in the founding of the new National Art Education Association, Edwin Ziegfeld (1972), our first President, wrote, "I found the five years during which I spent about half my time and a substantial portion of my salary in making the NAEA a reality, exhilarating and rewarding. It provided me with the opportunity to work and to know art educators from all parts of the country. Fortunately, the administration of Teachers College (Columbia University) took a sympathetic view of my endeavors and, in effect, subsidized the setting up of the national, not only because of the time I spent on it, but also in secretarial assistance."

Very much pleased with the new national organization, Ziegfeld wrote (1948, p. 1), "For the first time, art education can function as a strong national body. With the now considerable membership we already have, we are strong enough to make our weight felt when and where needed... We now have the strength and maturity to take our place along with other school subjects." And in 1972, in *Art Education* (Volume 25, No. 1, p. 8), after 25 years, Ziegfeld proudly notes the growth and progress of the NAEA in an article in celebration of the founding. (See Compilations, Chapter 3).

And so... because of the dreams, heroic efforts, sacrifice, and perseverance of many, many dedicated art educators, the National Art Education Association became a reality.

Notes

1947 Proposal for Reorganization

At Cincinnati, the Committee on Reorganization was comprised of several persons from the original Committee (Atlantic City, March 4, 5, 1947) and by plenipotentiary representatives of the regional groups (Eastern, Western, Southeastern, and Pacific Arts Associations). They worked further on the original recommendations and emerged with the following proposals for the reorganization of the Art Department, N.E.A.

Proposal for Reorganization

It is proposed to reorganize the existing Art Department of the N.E.A. The new organization will be known as the National Art Education Association (N.A.E.A.) and will be a department of the National Education Association.

Affiliation of Organizations

It is proposed that the four regional art associations (Eastern Arts Association, Pacific Arts Association, Southeastern Arts Association, Western Arts Association) merge with the National Art Education Association to form one national art education organization. Each of the regionals will retain its identity and its autonomy, having its own affairs and carrying on its own program. They will, however, be part of the national body.

Membership

An individual enrolling for membership becomes a member both of the national organization and its regional organization of the area in which he resides.

Membership Cards

The membership card for an individual will indicate membership both in the regional and in the national organizations. The dues will be the sum of the dues of the regional organization (varying with the regional) and of the national ($1.00 per year, 1947-48, $2.00 per year thereafter). Dues are payable either to the national or regional organizations and necessary transfer of funds will be made so that each organization will receive its share of the dues. In most cases dues will be collected by the regional organizations.

Art Education
THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATIC

Our Progress - and Our Job

EDWIN ZIEGFELD
Head, Department of Fine and Industrial Arts, Teachers College, Columbia University

The appearance of this first issue of *Art Education* is a significant event. It is positive and definite evidence that, as part of the new National Art Education Association, progress is being made toward strengthening, on a national basis, the field of art teaching. Though only a beginning, the important point is that a beginning has been made and that we are moving. We are building further on the foundations that have been laid—in the four established regional associations, and, more recently, the Art Department.

It is interesting to compare the situation now with that which existed a year ago. At that time a number of art educators from the various regional organizations decided that the strengthening of the national art organization was urgent and should be explored. Support of this idea was sufficiently general so that each of the regionals sent one or more representatives to the meeting of the Art Department in Atlantic City in February of 1947. Here, in several sessions, representatives discussed their problems and pooled their ideas and enthusiasms and out of this came a formulation of several plans for the reorganization of the Art Deportment; one, a plan of support in which those interested individuals joined both a regional and the national along with a system of representation in a national council based on numbers of members from regionals; the other, a merger of the four regional associations into one body so that anyone joining a regional also joined the national and vice versa.

Following this, at the spring conventions, each of the regionals presented these plans to their memberships and after discussions endorsed the second of the proposed plans. Other representatives were appointed to attend the summer meetings of the N.E.A. where the matter would be further explored. Out of this meeting, held in Cincinnati on July 7th, were formulated what are in effect "Articles of Confederation," a series of specific proposals on which the merger of the regionals seemed feasible. Each of the regional organizations then proceeded to act on the merger in a manner best suited to its organization and geography. Southeastern Arts was first to take definite action by sending out ballots and conducting a poll by mail. The results were overwhelmingly in favor of unification. On November 1st, Eastern Arts called a special meeting of members in New York and voted unanimously to affiliate. At the present time, Western Arts is tallying the results of its voting and it is hoped that they are available at the time this issue goes to press. In Pacific Arts, general consent and approval of the idea has been given by the Council. This means that the National Art Education Association has become a reality and for the first time in art education a national group supported by strong regional organizations is an actuality. Probably few other events in the development of our field are as significant.

For the first time art education can function as a strong national body. With the now considerable membership we already have, we are strong enough to make our weight felt when and where needed. In matters of policy, in dealings with other areas of education, we have now the strength and maturity to take our place along with the other school subjects.

But there is much to be done. Only a start has been made. Our membership, though not inconsiderable, is still only a fraction of what it should be.

There are two large categories of problems which we face. The first has to do with the fundamental necessity of working together. The merger has meant the bringing together of four distinct and highly independent organizations, each with its own traditions and loyalties. Out of this new association must come a new unity and a new set of ideals and loyalties which will not supplant those already existing, but which will supplement and re-enforce them. Adjustments of various sorts will be necessary and part of the autonomy now enjoyed by each of the groups will undoubtedly have to be sacrificed for the larger gain. The important point to remember is that our interests now have become the entire field of art education, and not only art education in our own city, our own state, or our own region. The cooperation to date of all individuals and groups in the work of setting up the new national has been remarkable and the profes-

Volume 1 JANUARY-FEBRUARY, 1948 Number 1

BEST COPY AVAILABLE

sional spirit which has pervaded all of the discussions could hardly have been surpassed. There is every indication that organizational planning and action will proceed on the same lofty plane.

The second major category of problems which we face as an organization is professional in nature. In this area we already have a splendid tradition of performance in the work of each of the regionals, for the professional record of each of them is high. But now by operating on a national scale we can further define and intensify our field; we can expand the arts into new and important areas. In developing new means of improving art instruction, we can work ourselves more firmly into the total fabric of education.

The program of the convention which appears elsewhere in this issue follows, as can be seen, the two types of problems indicated above. A good deal of the time will be concerned with determining what our direction should be. To help in this, a number of non-art people with diversified backgrounds and interests are being brought in to help us get our bearings and to offer ideas and suggestions in helping chart our course. Professional problems also are considered and some of the speakers will give inspirational and helpful talks on specific matters of art teaching. Of particular importance will be the numerous meetings of new committees to formulate policy and plans for action.

It is hoped that you can show your interests in the new organization by attending these meetings next month and by participating in the discussions. If that is not possible, write to the president of your regional organization ideas about matters which should be considered and what action should be taken.

Hopeful as everyone is and gratified as we can be by progress already made, we must not expect that all our problems can be solved in the February meetings. In the words of the old saying: we will make haste slowly, for each of our moves and decisions must be carefully considered in terms of the effects it will have on art education as a whole and on each of the cooperating regionals. We can look ahead with confidence and assurance. Art [illegible] is or[illegible].

Editorial Comment

YOUR JOURNAL

The appearance of Art Education is almost as significant as the adoption of the Cincinnati Proposals, or their ratification by one of the regional art associations. The latter events brought into being a national art association which, organically as well as in spirit, have given our field the first true semblance of unity.

The present publication marks a new era in American art education since it is the first official journal to reach all art teachers and supervisors whose names appear on the rosters of regional groups. Thirty-five hundred copies will reach that many persons. But more important is the fact that even preliminary plans call for making **Art Education** the voice of the profession.

Speaking of plans, the editorial policy thus far laid down will be forward looking, professional in character and altogether democratic. The success of this venture is dependent on the use that art educators will make of the pages of their organ. There will be room for the expression of divergent points of view, of philosophies, methods, for news, or mere opinion. It is in the sifting of the contents of the printed page that alert art educators will come to their own conclusions. Briefly, then, this is your journal. Use it.

YOUR ASSOCIATION

The reorganization of the Art Department (NEA) is an example of professional growth and integrity. The willingness of the Department as well as of the regionals to merge into one strong national body, in order that the greater aims of art education might be served, is a tribute to those who for years carried on on both sides, in separate ways, but toward one final end.

Now that organic union has been practically achieved, and that to the general satisfaction of all, as evidenced by the action taken by the regionals, the responsibility for a strong, influential and effective organization rests with the art teachers of America. They must not fail to see the import and the challenges of the opportunity which is now theirs. Having thrown the torch, it would seem apt to say: "be yours to [illegible]."

HELP WANTED

Do you have questions concerning the N.A.E.A.? Are you in need of professional information? Do you disagree with anything in this issue? Do you have suggestions to make? . . . If so, write to the editor and the next number will bring you the answer in a new column, THE MAILBAG.

Regional News

EASTERN ARTS ASSOCIATION through its Council announces the broad details of its 37th Annual Convention to be held at the Hotel Pennsylvania, New York City, April 1, 2, 3, 1948. The over-all theme is **Art, The Balance Wheel in Education** and will consider the following phases: a) What constitutes creative art education? b) What are the available means for implementing a creative program of art education? and c) what is involved in the evaluation of understanding through art? Group conferences dealing with the general theme, clinical evaluation of the work of children from all levels will be undertaken by juries of experts, and visual materials for the art program will be on exhibition. As usual, the "Ship" will hold its annual party and the Junior Division will have a strong program.

WESTERN ARTS ASSOCIATION will hold its annual conclave May 5 through 8, 1948, in Minneapolis. The Hotel Radison will be the headquarters of the Convention. The cooperation of all art groups and institutions in Minneapolis insures a worth while program. President Rosemary Beymer, of Kansas City writes an appealing message to her constituents in the recent issue of the W. A. A. bulletin placing particular emphasis on the N.A.E.A. Harold Hunsicker, Secretary, and Joseph K. Boltz, Chairman of the Council, have already done excellent work on the plans for N.A.E.A.

SOUTHEASTERN ARTS ASSOCIATION has given evidence of the fullest cooperation in the organization of the N.A.E.A. A letter from Secretary Ruth E. Harris indicates 100% approval of the Cincinnati Proposals. Joseph Marino-Merlo, [illegible]

BEST COPY AVAILABLE

his group at Cincinnati and helped considerably in laying the foundations of our organization. The Convention of S.E.A.A. will be held in Columbia, S. C. Details later.

PACIFIC ARTS ASSOCIATION is girding its various groups for reorganization and unified action. Indications of a strong interest in the national .association are evident. Mrs. Lydia Fuller Largent, Secretary, as well as President Wedemeyer, have been very active in that project; our expectations are that the West Coast will come through with flying colors.

Constitution Revision Committee

In accordance with the proposals drawn up in Cincinnati on July 7, 1947, a committee for the revision of the constitution of the Art Department of the N.E.A. was formed. This was composed of the presidents of the four regional organizations, one other representative from each of the regionals, and the president of the Art Department, now the National Art Education Association. The personnel of this committee is listed below.

A draft of the constitution has been formulated and sent to each of these committee members. On the basis of their suggestions, revisions will be made and a final draft presented at the first meeting in Atlantic City in February.

Committee Members:

Rosemary Beymer (President, Western Arts Association), Director of Art, Public Schools, Kansas City, Mo.

Ruth W. Coburn (President, Eastern Arts Association), State Director of Arts and Crafts, Montpelier, Vermont.

Dr. I. L. de Francesco, Secretary-Treasurer, National Art Education Association, and Director of Art Education, State Teachers College, Kutztown, Pa.

Dr. Ray Faulkner, Executive Head, Art Department, Stanford University, California.

Mrs. Carolyn S. Howlett, Director, Art Education, The School of the Art Institute of Chicago, Michigan Ave. and Adams St., Chicago 3, Ill.

Joseph Marino-Merlo (President, Southeastern Arts Association), Associate Professor of Applied Art, Alabama Polytechnic Institute, Auburn, Ala.

Dr. J. B. Smith, head of the Art Department, University of Alabama, University, Ala.

A. M. Wedemeyer (President, Pacific Arts Association), Art Center School, 5353 West Third Street, Los Angeles 36, Calif.

Dr. Edwin Ziegfeld, Chairman, and President, National Art Education Association and Head, Dept. of Fine and Industrial Arts, Teachers College, Columbia University, New York, N. Y.

United Nations Appeal for Children

ART EDUCATION CAN HELP

During the next month, "The Crusade for Children" will be launched through a nation-wide program—the press, the radio, and other kinds of communication. The official title is UNITED NATIONS APPEAL FOR CHILDREN. It is a program to help rescue from misery and starvation the War's most terrible casualty—children! There are, at the present time, hundreds of thousands of children who are starving to death and who need our help desperately. "The Crusade for Children" is an effort to help save the world's most valuable resource. Endorsement of this project has been given by practically every educational organization of significance and by many individuals of prominence. Groups and organizations of all kinds are being solicited and have given their unqualified support to it.

The National Education Association also has been appealed to for help in this humanitarian venture and has pledged its support. The campaign will be carried on largely at the local level so that the time when the work in any community will get under way will vary conspicuously.

As part of the National Education Association, we, as art teachers, also can and should help. Art work, as always, can perform a unique function in dramatizing needs and calling the attention of the public to whaot should be done. You are urged, therefore, as an art educator, to enlist the support of your class, your school system, your community, in this most worthy venture. Children, themselves, will respond in this program which will help other children. Art, the most humane of our school subjects, can also serve in this most humane of endeavors. LET US HELP SAVE THE CHILDREN OF THE WORLD!

Briefs on Books

STUDIES OF THE "FREE" ART EXPRESSION OF BEHAVIOR PROBLEM CHILDREN AND ADOLESCENTS AS A MEANS OF DIAGNOSIS AND THERAPY, BY MARGARET NAUMBERG.

Nervous and Mental Disease Monographs, New York, 1947.

These studies describe how art expression in drawing, painting and modelling was used to aid in discovering conflicts which underlay serious mental disorders in the cases of several problem children. The conclusions drawn by Miss Naumberg, while they relate directly to the use of art in diagnosis and therapy, have decided value to the teacher of normal children. They deal with the significance of the unconscious and the important role of phantasy; changes that appear in the development of the child's personality as he finds that art expression is a means of self-projection rather than a stereotyped language; the effectual use of art as a means of understanding child behavior. She draws implications as to the nature of the process of creativity and suggests this pertinent conclusion:

"Should spontaneity be accepted as playing a more decisive role in the growth of the individual than was formerly recognized this would lead, inevitably, to certain modifications in our educational procedures for the reintegration of personality in behavior problem children."

ELIZABETH ADAMS HURWITZ.

ART EDUCATION
The Journal of the National Art Education Association

I. L. DE FRANCESCO, Editor

Business and Editorial Offices:
State Teachers College, Kutztown, Pa.

THE NATIONAL ART EDUCATION ASSOCIATION
OFFICERS, 1947-1949
President—Edwin Ziegfeld, Head, Dept. of Fine and Industrial Arts, Teachers College, Columbia University, New York, N. Y.
Vice-President—Cora Joynor, Director of Art Education, State Dept. of Education, Richmond, Va.
Secretary-Treasurer—Italo L. de Francesco, Director of Art Education, State Teachers College, Kutztown, Pa.
THE BOARD OF DIRECTORS
Idella Church, District Supervisor of Art, Rio Vista, Calif.
Ray Faulkner, Executive Head, Dept. of Art, Stanford University, Stanford, Calif.
Alfred Howell, Director of Art, Public Schools, Cleveland, Ohio
Dawn Kennedy, Head, Dept. of Art, Alabama College, Montevallo, Ala.
Bernice Setzer, Director of Art, Public Schools, Des Moines, Iowa
(The Board will be enlarged after the Atlantic City meeting.)

BEST COPY AVAILABLE

Atlantic City Program

HOTEL DENNIS

February 21, 22, 23, 1948

GENERAL THEME: ART EDUCATION ORGANIZES

Saturday, Feb. 21

9:30 A. M. **Meeting of Constitution Revision Committee—Red Room, Marlborough-Blenheim**

10-12 Noon **Registration—Garden Lounge, Hotel Dennis**

2:30 P. M. **GENERAL SESSION—Garden Lounge, Hotel Dennis**

Theme: **"Defining the Scope and Function of the N. A. E. A."**

Edwin Ziegfeld, Presiding

Business Meeting

The President's Message and Annual Report

The Secretary - Treasurer's Report

The Revised Constitution
The Resolutions

Address: **"The Role of the National Art Education Association as a National Organization"—William G. Carr**

Address: **"The Relation of the National Art Education Association to a World Program of Education"—Vanett Lawler**

8:00 P. M. **GENERAL SESSION—Garden Lounge, Hotel Dennis**

Address: **"Art and Adolescence"—Robin Bond**

Sunday, Feb. 22, Garden Lounge, Hotel Dennis

8:30 A. M. **MEETING OF THE COUNCIL**

8:30 A.M. **REGISTRATION**

GENERAL SESSION—Theme: "Art Education in the Nation's Schools"

Chairman: Earl B. Milliette

"Art Enters a State Program"—Fred Alexander

"Art Reorganizes a City System"—T. Jackson Lowe

"Art Vitalizes a School Program"—Etta Rose Bailey

"Art Permeates Classroom Activities"—Donald Berger

12:00 Noon **LUNCHEON —**

Ozone Room, Hotel Dennis

Marion Quin, Presiding

Address: Tom Prideaux

2:00 P. M. Meeting of the Editorial Board

2:30 P. M. **GENERAL SESSION—Garden Lounge, Hotel Dennis**

Theme: **"Policy and Research in the N.A.E.A."**

Chairman: Ray Faulkner

"Policy in Art Education and the School Administrator"

—John Bartky

"A Research Program for a Professional Organization"

—C. Robert Pace

"The Program of the Music Educators National Conference"—Lilla Belle Pitts

4:00 P. M. **FIRST GENERAL SESSION—American Association of School Administrators**

7:30 P. M. **MEETING OF POLICY AND RESEARCH COMMITTEE — Red Room, Marlborough-Blenheim**

8:00 P. M. **SECOND GENERAL SESSION—American Association of School Administrators**

Monday, February 23

8:30 A. M. **MEETING OF THE COUNCIL**

9:30 A. M. **MOTION PICTURES**
—"Boundary Lines"
—"Giotto Frescoes, Areno Chapel, Padua"

10:00 A. M. **GENERAL SESSION—Garden Lounge, Hotel Dennis**

Theme: **"Observations on the Arts in General Education"**

Chairman: A. W. Wedemeyer

a) In Higher Education — Earl McGrath
b) In Secondary Education —Gordon MacKenzie
c) Discussion: **"What Should Be the Role of Art in General Education?"—A Panel of Art Educators**

1:00 P. M. **COMMITTEE MEETINGS**

Executive Committee of the Council—Red Room, Marlborough-Blenheim

---

Application for Second Class
Entry Pending at Kutztown, Pa.

BEST COPY AVAILABLE

Elected Officers

The elected officers of the N.A.E.A. will be a president, vice president, and secretary-treasurer.

Council

The N.A.E.A. will be governed by a Council of twenty members which will be made up of the following personnel: Elected officers of the N.A.E.A. (president, vice president, and secretary-treasurer); the immediate past president of the N.A.E.A.; the president of the four regional organizations; four members (elected for two-year terms), one from each regional area; and four members-at-large also elected for two-year terms. By the above distribution, regional representation is assured. A careful balance of representation of various educational levels (elementary, secondary, college) also should be observed but this would be a responsibility of the nominating committee.

In the transition from the Art Department of the N.E.A. to the N.A.E.A., the present elected members of the Art Department Executive Board will become members of the Council.

Length of Term

The elected officers of the N.A.E.A. will serve for two-year terms and with the exception of the secretary-treasurer will not be eligible for re-election. If an individual is eligible for Council membership on two bases (for example, he may be elected as president of a regional and as candidate-at-large in the national), an additional member will be elected to the council by the regional organization in which the duplication occurs.

Executive Committee

Within the Council an Executive Committee will be established, composed of the three elected officers of the N.A.E.A. (president, vice president, and secretary-treasurer), plus four Council members elected by the Council.

Committee on Policy and Research

A Committee on Policy and Research with responsibility of formulating educational policy for the field of art education and with laying out programs for needed research shall be set up. This body is to be appointed by the president with the approval of the Council. Members are appointed for six-year periods with overlapping terms. The total membership of this group is twelve, with new appointees being made every two years. At the beginning, however, four members would be appointed for two-year terms, four for four-year terms, four for six-year terms. After the appointment of the original body all appointments will be made for the full six-year terms.

Meetings

Annual meetings of the regional organizations will continue as at present. The N.A.E.A. will hold annual business meetings with a convention program arranged biennially (annually later). At the business meetings the chief concern will be the presentation of committee and research reports and the laying out of new problems for development and investigation.

Stimulation of State Art Organizations

It is recommended to the regional organizations that considerable effort be directed toward the establishment and strengthening of state art education organizations and that strong liaison between the regionals and state organizations be maintained. It is also recommended that an effort be made to establish and maintain contact with art education organizations in the territories of the United States, in Puerto Rico and the Canal Zone.

Constitution Revision Committee

The president of the Art Department is to appoint a Constitution Revision Committee to draft a constitution for submission to the various regional organizations. The committee will be composed of four representatives (one from each of the regional associations) drawn either from the original Reorganization Committee or from the regional association representatives attending the meeting in Cincinnati, or both. If in any instance, neither of the above procedures for selecting these from members is a possibility, an appointment will be made by the president of the Art Department in consultation with the president of the regional association concerned. The presidents of the four regional associations will be invited to be members of the committee, the president of the Art Department also will be a member and will serve as chairman. It is planned to complete the draft of the constitution early in the fall so that it may be submitted to the regional associations as soon as possible. Several of the regional organizations will, in all probability, be able to get action on affiliation this fall.

Date of Establishment of National Art Education Association

Article VII of the Constitution and By-Laws of the Art Department states that the constitution may be amended "By a two-thirds vote of active members present, provided that at least three months' previous notice has been given by the Secretary, OR by unanimous vote of active members present without notice." An "Official Announcement of Proposed Constitutional Amendments of the Art Department of the National Education Association" dated March 22, 1947 was sent to all members. This embodied all the proposals made by the Reorganization Committee at the meeting in Atlantic City. The additional proposals, developed in Cincinnati and contained in this report, were unanimously accepted by the members present.

On the basis of these approvals the Constitution Revision Committee will incorporate these approved revisions into the new constitution and submit it to the regional associations. Upon ratification by one regional association, the new constitution will become operative.

References

Bennett, C.A. (1937). *History of manual and industrial education, 1870-1917.* Peoria: Manual Arts Press.

Burnham, E.L. (1908). Art societies connected with the public schools. In J.P. Haney (Ed.), *Art education in the public schools of the United States.* New York: American Art Annual.

de Francesco, I.L. (1948). Editorial comment. *Art Education, 1* (1), 2.

de Francesco, I.L. (Ed.) (1949). *Art Education organizes, the 1949 N.A.E.A. Yearbook.* Kutztown, Pennsylvania: National Art Education Association.

EAA Handbook (1960). Kutztown, Pennsylvania: The Eastern Arts Association.

Ebken, R.M. (Ed.) (1960). *Prospect and retrospect, the Eastern Arts Association, 1910-1960.* Kutztown, Pennsylvania: Eastern Arts Association.

Faulkner, R. and Ziegfeld, E. (1941). *Art today.* New York: Holt, Rinehart, and Winston.

Jacobs, R. (1990). Our heritage, Western Drawing Teachers' Association. In the *Western Region Awards Luncheon Program,* 31st NAEA Convention. Kansas City, Missouri: Western Regional.

Logan, F.M. (1955). *Growth of art in American schools.* New York: Harper and Brothers.

MacGowan, C. (1940). A message from the president. *Bulletin,* NEA Department of Art Education, *VI (1),* 9-10.

Miller, M.E. (1944). Introductory note. *Bulletin,* NEA Department of Art Education, *IX* (1), 5.

Musselman, D. (1953, Spring). Twenty-nine years of P.A.A. *Bulletin of the Pacific Arts Association,* pp. 13-18.

Nichols, G.W. (1877). *Art education applied to industry.* New York: Harper and Brothers.

Olsen, J.W. (1953, Spring). On looking back. *Bulletin of the Pacific Arts Association,* pp. 5-11.

Saunders, R.J. (1978). First steps: the FCAE & the NAAE: a brief history. *Art Education, 31*(7), 18-22.

Saunders, R.J. (1986). "The Making of the National Art Education Association," presented at the Second International Symposium of the History of Art Education, Salvador, Bahia, August 18-22.

School Arts Magazine, News item, (1931), XXX(6), xi and XXX(8).

Witter, J.C. (1899). A southern art teachers' association. *Art Education, 5* (6), 189-191.

Wygant, F. (1993). *School art in American culture, 1820-1970.* Cincinnati: Interwood Press.

Ziegfeld, E. and Smith, M.E. (1944). *Art for daily living: the story of the Owatonna art education project.* Minneapolis: University of Minnesota Press.

Ziegfeld, E. (1941) in the *Fortieth yearbook of the national society for the study of education.* Chicago: University of Chicago Press.

Ziegfeld, E. (1948). Our progress-and our job. *Art Education, 1* (1), 1.

Ziegfeld, E. (1972). "Edwin Ziegfeld". Autobiographical lecture delivered at Miami University in the Outstanding Art Educators of America Lecture Series, Oxford, Ohio.

Ziegfeld, E. (1972). Our progress-and our job revisited. *Art Education, 1* (25) 8.

Chapter 2

The Development Of The NAEA Constitution

by
Ivan E. Johnson
NAEA President, 1955-1957
Professor Emeritus, Florida State University, Tallahassee

The Constitution of the National Art Education Association (NAEA) today is a descendant of four formally adopted Constitutions (1948, 1963, 1971, 1990) and a number of year-to year revisions which have governed the Association over a period of 45 years. These Constitutions reflect the educational, artistic, and social changes as well as the growth of the membership. The document that now governs the Association reflects the stability and maturity of the Association. It might be observed that it has been fine tuned, ever sensitive to new challenges and needs. A history of the Constitutions makes for rather dull reading unless we also consider the human, professional, and economic by-plays in the context that entered into the formation of the document.

Art educators by training and by nature of their priorities are not "turned on" by writing a Constitution or revising one. In the periods in which they were written, our past Constitutions have not led to what we have today without some pain, sacrifice and impulsive action. Controversy, compromise, power-plays, and even foolishness have faded as time has passed.

Background

There were few professional organizations in the field of art prior to World War II. Art professionals were drawn to academies, groups formed around strong artist/painters or sculptors; art historians dominated the College Art Association. Organizations for designers, decorators, architects, and advertising artists were geared to setting standards for their specialization. Art teachers early on were lumped with industrial art teachers in regional organizations.

By the 1920s, art teachers were sharing mutual interests through the Eastern Arts Association (EAA) or the Western Arts Association (WAA). Later the Southeastern Arts Association (SEAA) and the Pacific Arts Association (PAA) were formed as noted in Chapter 1. There was no national organization for art teachers. An art teacher, however, could join the National Education Association (NEA) which had departments for various disciplines; among them was an art education section called the Department of Art of the NEA. Its services to art teachers consisted of occasional columns in the *NEA Journal* and an art section meeting at the annual NEA convention. The Chairman of the art section (elected at the annual convention and usually an art educator from the vicinity of the annual convention) served on the NEA Board. The Chairman of the art section, like chairman of other job-alike sections, had almost no responsibilities beyond planning the annual art section meeting. Beginning in 1914, aspects of art education gradually disappeared but were reinstituted as the Department of Art Education in 1933. After World War II, several sections or departments of the NEA began to form more formal, independent organizations.

A national consequence of the increases of independent (of the NEA) professional organizations, such as the National Council of Teachers of English and the Music Educators National Conference, was an interest among art educators in forming a national organization. Many of those active in the NEA's Department of Art Education were also active in one of the Regionals. Many strongly felt the Regionals did not offer a national art advocacy for art education. Concurrently, there was a move to form an international art education association, the forerunner of the International Society for Education through Art (INSEA). At the summer meeting of the Department of Art Education in 1947, members moved to have Chairman Idella Church appoint a committee to reorganize the Department. Very soon into the committee's deliberations, it was decided it was not enough to reorganize—it was time to form a new organization (Beymer, 1947). A Constitution Revision Committee (See *Art Education*, Chapter 1) was appointed to revise the NEA Department of Art Education Constitution for the new organization, the National Art Education Association, this committee being made up of the Presidents of the four Regionals and one other representative from each Regional, and the president of the NEA Department of Art Education.

The First Constitution—1948

This first Constitution followed the typical guidelines for such documents in use by professional organizations at the time. The NAEA was to be governed by a Council of twenty members made up of the elected officers: the Presidents and immediate Past Presidents of the four Regionals, four representatives of the Regionals elected for two years and four members-at-large elected for two years. An elected President, Treasurer, and Secretary served on the Council and as members of the Executive Committee which also included four members elected by the Council. Ruth Coburn was insistent that some of the Regional governance practices be repeated in the National Constitution to make it more attractive to members of the Regionals (Ziegfeld, 1949). For example, the NAEA governing board was called a Council since the Regionals called their governing boards Councils.

In 1947, the proposed Constitution appeared in the format shown here in the regional publications and newsletters. It was ratified by each Regional and at the joint meeting of the National Art Education and the Western Arts Association in Cleveland in February 1948, and was formally accepted.

CONSTITUTION AND BYLAWS

(Approved February 21, 1948—Cleveland, Ohio)
The National Art Education Association
A Department of the
National Education Association

Article I—Name

The organization shall be known as the National Art Education Association, a Department of the National Education Association.

Article II—Purposes

The purpose of the organization shall be the promotion, advancement and improvement of art education through schools and other educational organizations.

Article III—Membership

Individuals engaged in activities concerned with or related to art education are eligible for membership.

Article IV—Regional Organizations

Regional art organizations, the Eastern Arts Association, Pacific Arts Association, Southeastern Arts Association, and Western Arts Association, may become a part of the National Art Education Association. These regional associations merge their memberships with that of the National Art Education Association, and any individual, in becoming a member, joins both the regional and the national association. No other basis shall exist for becoming a member of the National Art Education Association. Until such time as a regional association becomes a part of the National Art Education Association, individuals in areas served by that regional organization may become members of the national association without joining the regional.

Article V—Auxiliary Organizations

An auxiliary organization shall be construed as a national association performing a special function or concerned with a particular or specialized problem in art education or with a particular or specialized group. Such an organization may apply for an auxiliary relationship to the National Art Education Association.

Auxiliary organizations should have the same general objectives as the Association, should be democratically organized and governed by elected officers. Auxiliary organizations shall be groups that are not considered to compete with the regional organizations of the Association.

Article VI—Government

Section 1. National Officers. The officers of the National Art Education Association shall be a President, Vice President, and Secretary-Treasurer.

Section 2. Council. The Council shall be comprised of the President, the Vice President, the Secretary-Treasurer, the Immediate Past President of the Association, the Presidents and Immediate Past Presidents of the Regional Art Associations, and four members-at-large. Representation of other art organizations that might become part of the National Art Education Association shall be determined by the Council. The membership of the Council shall not exceed twenty-five. Nine members shall constitute a quorum.

Section 3. Executive Committee. Within the Council shall be set up an Executive Committee of seven members; the three elected officers of the Association, the President, the Vice President, and the Secretary-Treasurer; and members elected by the Council from its own membership.

Section 4. Terms of Office. The terms of office of the President, the Vice President, and the Secretary-Treasurer shall be for two years. The terms of office of the Executive Committee shall be for two years, concurrent with the terms of the elected officers. The terms of office of the representatives of the Regional Art Associations appointed to the Council shall be for two years coinciding with the terms of the elected officers. The terms of the members-at-large shall be for four years.

National officers shall be elected in the odd years to serve for the following two-year terms. Members-at-large for the Council shall be elected in the odd years to serve for the following four-year term. Officers elected under the Constitution of the Department of Art Education of the National Education Association shall remain in office until the next biennial election as specified above. The members of the Board of Directors, elected under the old Constitution, shall act as the members-at-large in the Council until the first regular election as specified above.

Section 5. Administrative Period. The administrative period shall coincide with the fiscal year. Newly-elected officers and members-at-large of the Council will take office on or before the first day of the fiscal period following their election.

Article VII—Elections

At least three months before the business meeting of an election year, the Council will appoint a nominating committee of five persons, one from each of the Regional Art Associations and one member-at-large who will act as chairman. This committee will draw up a slate of two candidates each for the offices of President, Vice President, and Secretary-Treasurer, and members-at-large of the Council (when due for election). The election will be conducted by mail ballot to all voting members. A majority of the votes cast is required for election.

On the day of or within three days after the business meeting following the election of officers, the President shall call a meeting of the Council to elect the members of the Executive Committee.

Article VIII—Meetings

Annual meetings of the National Art Education Association will be held, although convention programs will be arranged only biennially unless otherwise decided by the Council. In the non-convention years, meetings will be concerned with business of the Council, the Executive Committee and such other committees of the National Art Education Association as have important business to transact. These will be determined by the Council. At the business meetings of the convention fifty members shall constitute a quorum; for meetings of the Council, nine are required for the transaction of business.

Special meetings of the Council may be called by the President or upon the request of not less than six of the Council. In case of emergency, authority for action may be secured by mail ballot.

Special meetings of the Executive Committee may be called by the President or upon request of at least three of the members of the Committee. In case of emergency, authority for action may be secured by mail ballot. Four members of the Committee constitute a quorum.

Article IX—Committee on Policy and Research

The Committee on Policy and Research shall consist of from twelve to sixteen members. Twelve members shall be considered the basic personnel of the Committee. Each of these shall serve for a period of six years with appointments staggered so that the terms of four members shall expire at the time of each of the biennial conventions. At that time, the Council shall submit to the membership for approval the names of four members who shall begin their terms at the start of the next administrative year. In order to establish the Committee on Policy and Research, the first appointments shall be of four members for two years, four members for four-year terms and four members for six-year terms.

If, in order to facilitate a certain research program or project, the counsel and qualifications of other members are needed, upon the request of the chairman of the Committee on Policy and Research, the President, with the approval of two-thirds of the Council, may appoint up to four additional members for terms not exceeding four years. The chairman of the Committee on Policy and Research is selected by the personnel of the Committee and serves for a two-year term. Only members whose names have been submitted to the Council for approval can serve as chairmen.

Article X—Editorial Board

Each President shall, with the approval of the Executive Committee, appoint an Editorial Board of from four to nine members to serve in an advisory capacity to the Editor on Association publications and to assume such other duties as may be assigned by the Executive Committee. The Editor of the official Association publication will be appointed by the President with the approval of the Executive Committee and will also serve as chairman of the Editorial Board.

Article XI—Amendments

Amendments to this Constitution may be made at a business meeting of the National Art Education Association by a two-thirds vote of the members present and voting provided that at least sixty days previous to the meeting notice of the proposed amendment has been given in writing to the Secretary of the Association, who, in turn, shall notify the membership at least thirty days prior to the business meeting. If deemed necessary by the Council, voting on an amendment may be conducted by mail.

BYLAWS

Article I—Duties of Officers

Section 1. President. It shall be the duty of the President to prepare, or supervise the preparation of programs for the convention meetings of the Association; to preside at business meetings of the Association; to preside at meetings of the Council and the Executive Committee; to appoint needed committees; to approve expenditures of the Association; and to perform such other duties as usually pertain to the office of the President. The President shall not succeed himself in office.

Section 2. Vice President. It shall be the duty of the Vice President to take over the duty of the President in his absence and to assist the President in carrying on the work of the Association.

Section 3. Secretary-Treasurer. The Secretary-Treasurer shall serve as Secretary for all meetings of the Council and of the Executive Committee; he shall send out notices and announcements as directed by the Council; he shall conduct campaigns for membership; he shall submit an annual report to the Association; he shall receive all monies due the Association and submit them periodically to the Director of the Division of Accounts and Records of the National Education Association, Washington, D.C.; he shall pay all bills approved by the President and authorized by the Council; he shall have his records present at all meetings of the Association, the Council and the Executive Committee; he shall act as a custodian of Association properties. At the expiration of his term, he shall turn over to his successor in office all monies, books and property of the Association.

Article II—Duties of the Council, Executive Committee and Other Committees

Section 1. Council. The affairs of the National Art Education Association shall be managed by the Council. This group shall guide the policies of the Association and exercise such supervision as may be necessary to promote the best interests of the Association. The Council shall adopt a budget for each fiscal year covering anticipated receipts and proposed expenditures.

Section 2. Executive Committee. The Executive Committee shall have authority to represent and to act for the Council in the interval between the meetings of that body, except where noted. The Executive Committee shall appoint the editor of the official Association publication and shall direct and control his policies as editor. The Executive Committee shall initiate, approve, supervise and direct the preparation of other Association publications such as yearbooks, special reports, and bulletins.

Section 3. Policy and Research Committee. The Committee on Policy and Research shall encourage, stimulate, and carry on research programs in art education and will assemble the results of that carried forward elsewhere on matters which seem pertinent to the promotion of art education. On the basis of these reports and investigations, the Committee shall interpret trends and formulate educational policies which shall be submitted to the Association. If accepted by the membership, they shall form the basis of policies of the Association and administered by its executive groups. The Committee on Policy and Research shall not assume any executive or administrative functions.

Section 4. Editorial Board. The chairman of the Editorial Board, working under the direction of the Executive Committee, will be responsible for the publication of the official journal of the Association. He shall also assume responsibility for the guidance of and assist in the preparation of other Association publications. The Editorial Board shall, upon assignment, assist in the preparation of materials for the official journal, especially information concerning the Regional Art Associations.

Section 5. Special Committees. Special committees shall serve for no longer than the term of the administration in which they were appointed.

Article III—Membership and Dues

Section 1. Amount of Dues. The dues for active membership in the Association shall be determined biennially by the Council.

Section 2. Official Publication. All members are automatically subscribers to the official publication of the Association and a portion of the dues is for subscription to the official publication. The amount of the subscription shall be determined by the Council for each biennium.

Section 3. Classes of Membership. The following classes of membership are established.

Active. All individuals engaged in the teaching or direction of programs of art education or in pursuits closely related to the field are eligible for active membership. An individual can vote on NAEA matters in only one of the Regional Associations making up the national.

Cooperating. Those individuals who wish to become members of other art regionals or auxilliaries that make up the Association may do so through cooperating memberships. These involve the payment of dues to that organization, not including that portion of the dues which are the share of the national association. A cooperating member must be an active member in another Regional Association.

Associate. Individuals interested but not engaged in pursuits related to art education are eligible for associate membership. Associate members can neither vote nor hold office.

Institutional. Institutional memberships are open to institutions concerned with art and art education upon payment of annual dues of ten dollars ($10.00). Such membership entitles them to receive all the publications of the Association associated with active membership and representation by one member.

Supporting. Any individual, group, or organization interested in furthering the cause of art education through encouragement of the promotional or research activities of the Association may become a supporting member through the contribution of $100.00 or more. The privileges are the same as those of Institutional membership.

Patron. Any individual, group, or organization interested in furthering the cause of art education through encouragement of the promotional or research activities of the Association may become a patron member through the contribution of $1,000.00 or more. The privileges are the same as those of Institutional membership.

Honorary. Honorary membership may be conferred upon a person who has made some outstanding contribution to the cause of art education or art and whose name has been proposed by an active member and endorsed by the Council. The election to such membership shall be by a two-thirds vote of those present at any regular business meeting.

Junior. Junior memberships are open to students in recognized institutions pursuing the study of art. Junior members are to receive copies of the official publication and of the proceedings and are entitled to all the privileges of the convention meetings. They are not entitled to vote or hold office.

Article IV—Adoption of Constitution and Bylaws

On the basis of the unanimous approval of the Proposals for Reorganization at the meeting of the Department of Art Education, Ohio, July 7, 1947, this Constitution and Bylaws, in which are incorporated these proposals, becomes operative upon its acceptance by two-thirds of the members present and voting at the first business meeting of the National Art Education Association.

Article V—Fiscal and Administrative Year

The fiscal and administrative year shall extend from August 1 to July 31.

Article VI—Rules of Order

Robert's Rules of Order (Revised) shall be the authority on all questions of procedures not otherwise covered in the Constitution and Bylaws. The President shall appoint a parliamentarian.

Article VII—Amendments

These Bylaws may be amended at any business meeting of the Association by a majority of those present and voting provided that at least sixty days prior to the meeting a notice of such proposed amendment in writing shall have been sent to the Secretary who in turn shall notify the membership at least 30 days prior to the business meeting. If deemed necessary by the Council, the vote on a proposed amendment may be conducted by mail ballot.

Preparation for "selling" the reorganization to the Regionals was beautifully done. A memorandum entitled "Notes on the Proposal for Reorganization" (de Francesco, January 1949, also see Chapter 1), was circulated to the officers and councils of each Regional. The reorganization was offered as an opportunity, not a displacement. It was proposed that each Regional retain its identity, with its own agenda. Implicit but not projected was a future merger of the Regionals with the National. The Secretary-Treasurer of one Regional was alarmed; he wrote that this was a subterfuge that needed further study by the Regionals (Hoover, 1948).

Standing committees to be appointed by the President were the Program (for annual conventions), Membership, Research and Development, and Executive. Another committee was included that was not intended to be a Standing Committee—the Constitutional Revision Committee. It was assumed that this would eventually be phased out when the Association no longer needed it. They did not realize that a Revision Committee of some kind would be on the books for 28 more years.

In the first Constitution, special interest groups on the fringe of the Association but not a part of its governance were called Auxiliary Organizations. If the group was compatible with the goals of the Association they were welcomed. At the time the National Committee on Art Education, supported by New York's Museum of Modern Art, competed for the interest of art educators primarily in the Eastern Arts and Western Arts Regionals. Offstage the leaders of the NAEA and the Regionals engaged in much rhetoric regarding a "National Committee" that competed for membership. Eventually the National Committee faded away as the NAEA grew in services and support. In later Constitutions, Auxiliary groups, if their goals were compatible with the NAEA, found acceptance as Affiliates.

Constitution of 1948 Modifications

The nascent NAEA lacked the resources to afford an Executive Secretary. The Secretary-Treasurer was the fiscal operative for its early growth. Italo de Francesco, the experienced Secretary-Treasurer of the EAA, was elected the first Secretary-Treasurer of the NAEA. The first few years the Constitution was modified several times to adjust the dues to meet the organization's growth. In 1947-48, it was proposed to ask the Regionals to collect dues of one dollar in addition to their association dues; it was to be increased to $2.00 per year thereafter. The NEA continued to contribute modestly to the organization's support and in return, expected the NAEA to campaign for art teachers to be members of the NEA. It was thought that by having a joint dues collecting system, a better bonding between the Regionals and the National might be gained. For a time the Regionals squabbled over the bookkeeping and transfer of monies.

Changes in the Constitution were made either by amendments proposed on the floor of the convention or by mail. Proposals for change could also originate in the Constitution Revision Committee, channeled through the Council for approval, and submitted to the membership for action or rejection. Regionals, through their representatives on the NAEA Council, could propose changes. Until the National was able to organize and fund a national convention, meetings were held jointly with the Regionals. Fear of losing their identity and traditional membership services prompted Regional Representatives to seek an arrangement whereby the National could meet on even years and the Regionals on odd years. Also the question arose as to whether one could belong to a Regional without joining the National and vice versa, or could one join a Regional outside the region in which one resided. For a time art teachers figured out several kinds of crossover membership which confounded de Francesco (October 1949).

Another growing pain for the Regionals and the National came about when the terms of office of the Regionals and the National did not coincide. Two year terms prevailed in both Regionals and National but in the earliest arrangements, the Regionals began their terms of office in odd years while the National began theirs in the even years. This caused a continual turnover in National committees. Between 1948 and 1959 there was no continuity in committee membership.

The Constitution Revision Committee each year would overhaul the efforts of the preceding year; this has sometimes led art educational historical researchers to assume that we had many more early Constitutions than we really had. By an unwritten agreement, the National continued Regional practice in seeking to distribute committee appointments so that region by region or state by state more members had an opportunity to serve on a particular committee. Unfortunately, in bending backwards to achieve this, people were appointed for reason of geographic representation rather than for leadership skills, or experience and knowledge of the tasks a committee was to solve.

A significant sign of the changes taking place in art education in America was the belief that the NAEA Constitution should provide for a Research and Development Committee. Two of the Regional Constitutions provided for such a committee, but evidence of their contributions was sparse. In the late 1940s, funding of research for art education was minimal. What activity occurred seemed to be funded in collaboration with other disciplines. The impact of the Great Society was years away, yet the leaders who formed the NAEA believed it was the goal of the Association to provide the advocacy for research direction and funding. Reports of the first Research and Development Committees were rather tentative and probing. As for the development proposals of the committees, their interest seemed directed at setting of standards and professional relations. As limited as the work of this committee was before 1950, it was consciousness raising, a root for wider action the Association was to take in the 1960s.

The early Constitution might have been more specific. The times and status of art in the schools accounted for some of the limitation. The writers of the document recognized the necessity of "selling" the idea of a national organization to art teachers who were comfortable belonging to a state or regional association. Regionalism was the way of life for art teachers who did not have the funding to travel very far to an annual meeting, much less getting the time off to go. Until the 1950s, art teachers traveled by train or bus to the annual meeting. Regionals (and certainly the National) lacked the funds to enable committees or the Council to have meetings apart from the annual convention. This meant that correspondence was the means of exchanging ideas or planning. As ridiculous as it seems to us now, conference calls by telephone were a luxury. This state of affairs caused discontinuity. It means that committee work hinged on one person's actions. Communication was a problem. Ego benders and turf minders could warp the best of intentions. Records of the founding period of the NAEA reveal questions that were raised:

> *Art teachers have enough trouble finding ways to get away from their classes to attend EAA conventions. Our meetings are close enough that Superintendents and Principals think it is not unreasonable for a teacher to get to our meetings. How could you possibly expect a teacher to join an organization whose only service was a biennial meeting and a skimpy, infrequent publication (McKibbin, 1950)?*
>
> *Won't the National be competitive with the Regionals? Won't the SHIP shift its financial support to the National? (This was from a WAA member.) Will the EAA take over because it is stronger and offers more services (Guilaume, 1950)?*
>
> *In our region we have common interests and problems. We share the same accreditation standards for the curriculum. Won't our concerns be lost in a national association (Dutch, 1950)?*

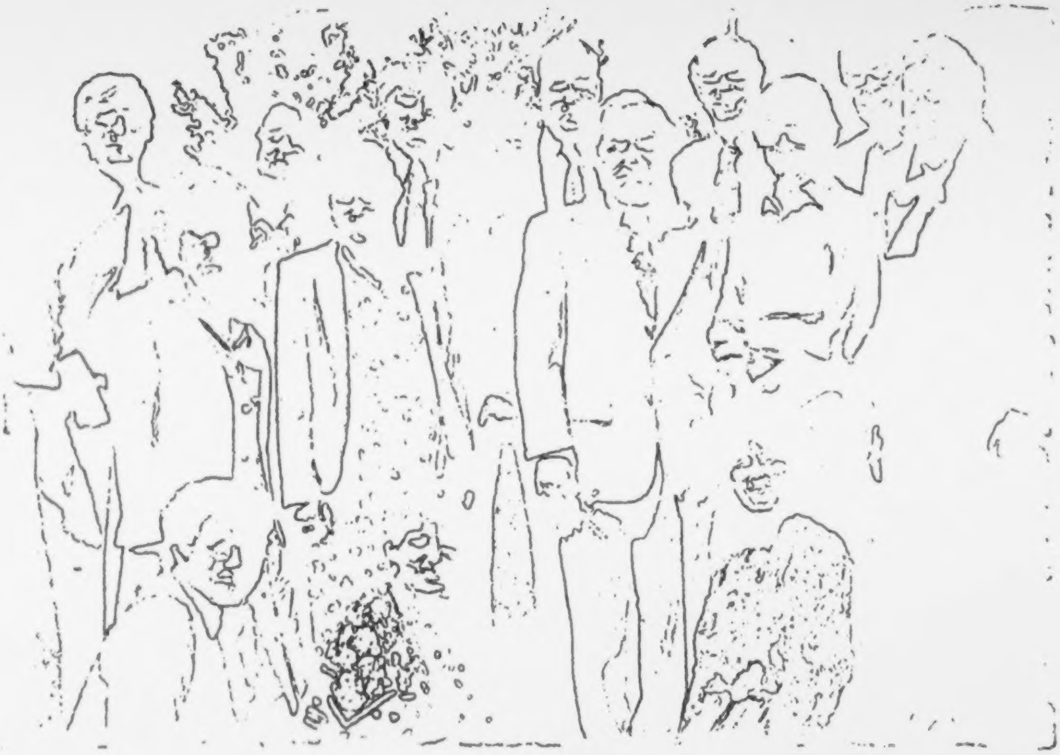
From these questions it can be sensed that tradition, economics, and provincialism obscured the vision of what a national organization for art teachers might accomplish. The writers of the first Constitution might have written a more sophisticated document had they been able to anticipate the complexities of melding the Regional traditions with the National. The rapid growth in art education called for a higher level of professionalism. From 1955 until an Executive Secretary was appointed, several Constitution Revision Committees made surveys and studies trying to patch up the document. Some of the recurring problems pertained to defining membership eligibility, duplication of services and other responsibilities, funding of services, tax status of Regionals and National, lack of grassroots participation at state, regional and national levels, and a need to attain a unified national advocacy in a time when resources of federal funding and private grants were opening the door for the development of art education.

When the NAEA held its third national convention (Dix, 1951), (its first in the far west), the Council recognized that it needed to get its priorities straight. These were: (1) the establishment of a national office with an Executive Secretary; (2) unify services and communications between Regionals and National; (3) aggressively seek financial stability; and (4) expand membership. But the Councils in the next six years thought the appointment of an Executive Secretary was the first priority. A new committee was appointed to begin work on a new Constitution, not a revision, by 1963. The membership of this committee included people who were to serve through two administrations, had experience in forming a Constitution, and had the full attention of the Regionals. Ralph Beelke, the newly installed Executive Secretary, was appointed as an ex-officio member; he was an efficient, statesmanlike person and a strong contributor to the development of the document.

The Second Constitution—1963

It was realized that now was the time to "bite the bullet" and face the reality of binding the Regionals and the National for more cohesive action in the development of art education. Membership was growing rapidly in the National. Duplication was expensive and divisive. WAA had decided to close its regional office and move its records to Washington where the NAEA began collection dues for WAA. Coincidentally, the IRS ruled that in order for the NAEA to receive tax exempt status as an educational association, it would be necessary for the budget control of all five affiliated associations to be combined in one place and become independent of the NEA (Beelke, October 1959).

There were innovations in the second document that were central to the emergence of the NAEA as *the* national professional organization of art educators. With one voice, it now advanced regionally and nationally the same goals for art in the schools. The document dealt with strengthening the administrative/management of the Association in such matters as dues, grass roots representation, lines of authority as regards to finance and taxes, the relationship of Regionals to the National, and a focus on levels of art instruction (Elementary, Secondary, Supervision, and Higher Education).



The NAEA Board of Directors at the September, 1981 meeting in Reston, VA. (From left to right) Top row: Kent Anderson, Jean Ellen Jones, James Brutger, John Mahlmann, Michael Day, and Robert Curtis. Middle row: Nancy MacGregor, Linda Murphy, Edmund B. Feldman, Charles Qualley, and Ellie Caston. Bottom row: Dale Battle, Sandra Nicola, and Karen Saunders.

From the *NAEA News* (December 1981), Vol. 23, No. 8.

It was acknowledged that the administrative body of the Association needed a title that reflected its status as well as the organizational structure used by other professional groups. The Council became the Board of Directors of the NAEA. The Board would be responsible for the financial resources of the Association, making decisions on policy suggested by the Representative Assembly, the Regionals, state groups, and the Association's committees. It would be the body to which the Executive Secretary reported.

Chart 1 delineates the organizational structure.

The Board included the NAEA President, Past President, President-Elect, two NAEA Regional Vice Presidents representing regional groups, the President of the Representative Assembly, and the President or Chairperson of each NAEA section. The Association was to have five Divisions: Elementary, Secondary, Higher Education, Supervision, and Student Group. It was apparent from the beginning that having two Vice Presidents elected by four Regionals was going to be questioned. This was changed to four Vice Presidents elected by the Regionals.

This was a cumbersome Board, too expensive for year to year operation. The Division concept was immediately successful. There had been an unacknowledged clubiness in the job-alike groups. Unlike the early years of the Association when college level art educators seemed to share the interests of elementary art educators, the interest of the members gravitated to the level of art education that involved them most.

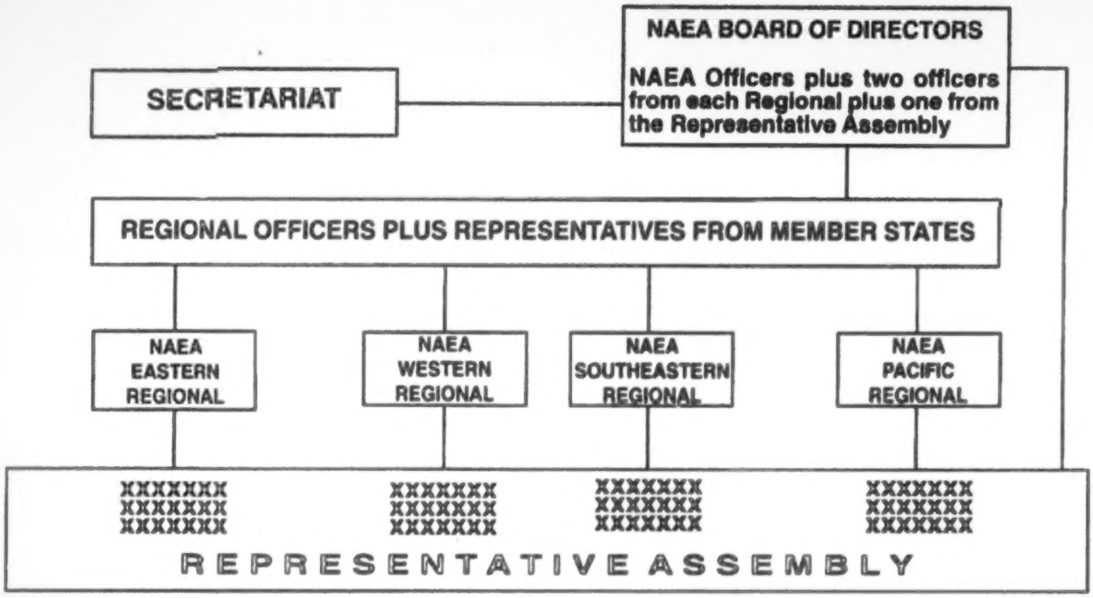

NAEA BOARD OF DIRECTORS
NAEA Officers plus two officers from each Regional plus one from the Representative Assembly
SECRETARIAT
REGIONAL OFFICERS PLUS REPRESENTATIVES FROM MEMBER STATES
NAEA EASTERN REGIONAL
NAEA WESTERN REGIONAL
NAEA SOUTHEASTERN REGIONAL
NAEA PACIFIC REGIONAL
XXXXXXX XXXXXXX XXXXXXX
XXXXXXX XXXXXXX XXXXXXX
XXXXXXX XXXXXXX XXXXXXX
XXXXXXX XXXXXXX XXXXXXX
REPRESENTATIVE ASSEMBLY

Chart 1

The IRS questioned the NAEA about its financial ties to the NEA and to the Regionals (Beelke, 1964). The tax issue caused the NAEA to be faced with two choices: it could be reorganized to have Regional finances under the centralized control of the NAEA, or the NAEA, as a dependent of the NEA, could make its budget subject to the NEA budget and program approval. Ever since its founding, the NAEA had been subsidized by the NEA. William Carr, Executive Secretary of the NEA, was not trying to rid the NEA of the NAEA but felt that soon the NAEA would need independence to have an identity of its own. The NEA contributed minimally to the NAEA, providing office space and some collateral services. If the NAEA chose to continue to be independent of the Regionals but tied to the NEA, it was possible the Regionals not only would compete with the National but would also become more independent. The new Constitution was designed to reflect a general concern for the centralized control of finances. Regardless of what the Constitution specified, the move was slow in transition. Some Regionals were ready for the move; the more established were reluctant to give up turf and perks (Robertson, 1959).

The Representative Assembly (for a time called the States Assembly), later known as the Delegates Assembly, was believed to be the answer for increasing the participation of the membership in the affairs of the NAEA. The Division meetings were to do this as well. The document failed to establish the manner in which the members of the Assembly were to be chosen. Some states had well established state organizations while other states had none. Some state groups were generally open to anyone interested in art and art education whether or not they were teachers of art. Eleven states did not have a separate art education association but had a department or section of the state teachers association. It was envisioned that the Assembly would be a pipeline between the state and Regional as well as the National. In its first years there were times when the Assembly was unclear about its mandate. The matter of setting the dues of the Association was their first foray into policy making. The Board took their suggestions under advisement.

Board meetings of the Association were becoming long-winded and overburdened. Specifications for the duties of the officers helped for a time. Board members were busy people.

NAEA Board of Directors meets the last day of the 1994 convention. From *NAEA News* (August 1994), Vol. 36, No. 4.

The Executive Secretary, given the authority to do so, could represent the Association. He could provide administrative summaries that reduced trivia. The relationship of the Executive Secretary to the functions of the Board from administration to administration depended on the personalities of the elected officers.

One feature of the second Constitution set it apart from more professional education associations. This was the provision for active participation of representatives of the commercial companies on the Board. Regionals had long had commercial representatives, as a group called "The SHIP," on their Councils. The SHIP was (and is) the goose that lays the golden egg for the Regionals and National (and to some extent the state organizations). The SHIP buys exhibit space for Regional and National conventions. This usually subsidizes substantially the conventions and/or publications. Competition for SHIP support between Regionals and the National could become embarrassing. Fortunately, the management of National conventions (and later Regional) was better coordinated when the Board gave the Executive Secretary the authority to negotiate. [The SHIP gave $18,000 toward setting up the new NAEA office in Reston, Virginia (Milliken, 1975).]

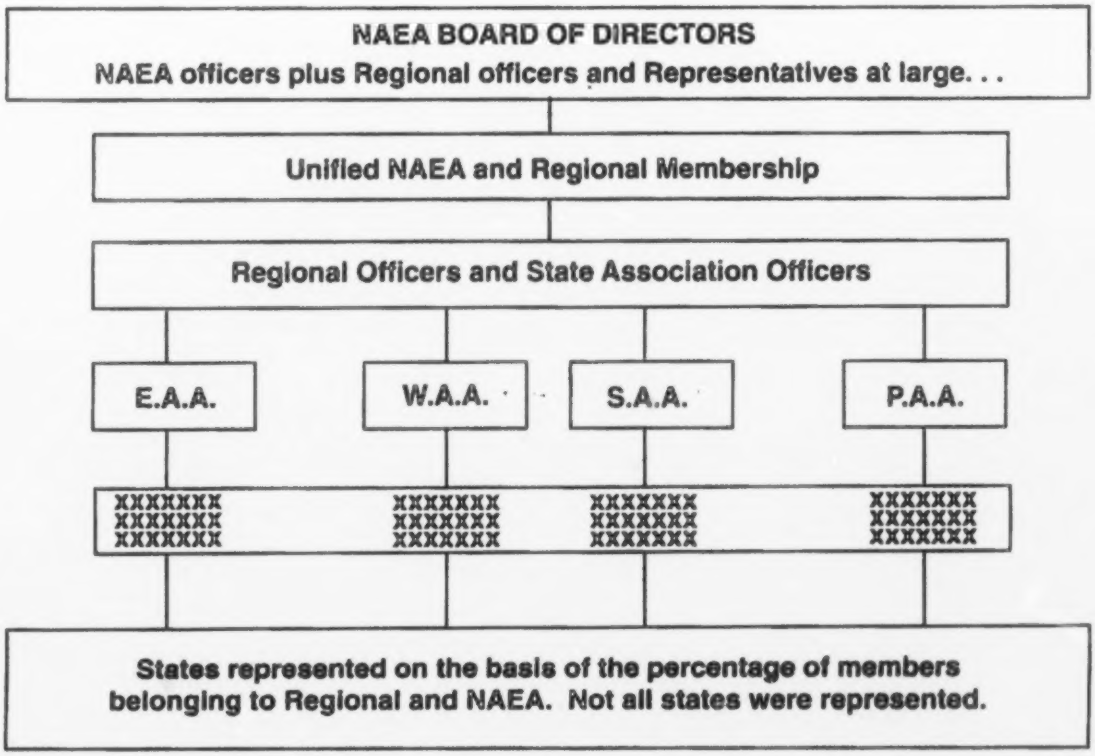

NAEA BOARD OF DIRECTORS
NAEA officers plus Regional officers and Representatives at large. . .
Unified NAEA and Regional Membership
Regional Officers and State Association Officers
E.A.A.
W.A.A.
S.A.A.
P.A.A.
XXXXXXX XXXXXXX XXXXXXX
XXXXXXX XXXXXXX XXXXXXX
XXXXXXX XXXXXXX XXXXXXX
XXXXXXX XXXXXXX XXXXXXX
States represented on the basis of the percentage of members belonging to Regional and NAEA. Not all states were represented.

Chart 2

For financial reasons, the Regionals held meetings on years alternate to the National for several years. The calendar was set in the second Constitution for the term of office at National and Regional, the length of service on the NAEA Board. Overlapping terms of office at Regional and state levels were eliminated. Criteria for election to office or appointment to a committee required that the person be an active member in good standing for a minimum of two years. They were not to hold office simultaneously in the state, Regional, or National. They were to be actively engaged as a teacher of art. There were no separate categories of membership for museum educators, laymen, or school administrators. Honorary memberships were offered but usually presented to honor advocates or supporters outside the field. For a time, an advisory body was established more for public relations than for the purpose of seeking advice from outside the membership.

A ballot for elections listed two persons for each office. A nominating committee identified candidates for office although it was once possible, when the organization was smaller, to have nominations from the floor. Rarely has a nomination been contested. Campaigning for office occurred one time but was quickly stopped. Committee Chairs were appointed by the Executive Committee of the NAEA with the advice and counsel of the Board. The Regional governance was an extension and consistent with the National. Informal in making appointments, consideration was given to geographic distribution, level of teaching (college, public school, supervision), experience and leadership within the organization, and the interest in and knowledge of the subject with which the assignment was concerned.

The Constitution of 1963 was submitted to the Board at the NAEA Convention in Kansas City. Its table of organization was discussed at one of the sessions. The membership accepted the second Constitution without much ado. There were Regional leaders who still did not accept the concept of total unification, however. Several Board members thought the Constitution had failed in specificity.

An uneasiness set in by the end of 1966; the most recent reorganization was not working. Only a few state organizations were committed to a unification plan where the payment of dues included membership in the National and Regional as well as the state. Bookkeeping of dues and expenses between the three levels of membership was frustrating. Charles Dorn, the Executive Secretary, proposed a workable unified dues plan to the Board in 1969 (Halvorsen, 1965). It would mean that an art teacher pays one comprehensive membership fee which would make her/him a member of all three levels. Dorn cited the successful unified membership plan of the NEA and the Music Educators National Conference. He also warned that in the first year or two there would be losses. There would be teachers who resented the forced combined fee plan and membership. Studies made of professional association practices showed that as the National body became stronger, it drew members to it, especially with more effective management and membership services.

Reorganization Study

An ad hoc committee, chaired by Herbert Burgart, began a study of the Constitution vis-a-viz the perception of the membership. A member of the Committee jokingly offered to play the "devil's advocate" and ask questions about the reorganization that floated about beneath the surface (Dorn, 1991). "What does a Regional do for an art teacher that no other organization can do?" Answer: Nothing that cannot be done by a unified plan. "Does the Regional offer an intimate theater for teachers to deal with the special problems of their area?" Answer: National issues in government, business, education, and art are generating standards that make regionalism passé. "What does a Representative Assembly do?" Answer: It is the line of communication and participation for each member to reach the administration of the organization, making for unified advocacy for art education on the national scene. "Won't a large organization be too impersonal and too complicated to manage?" Answer: A national organization will control duplication, offer more efficient management and more services such as publications that will better serve members and will offer an articulated voice for art education in America.

The ad hoc committee circulated the findings of its study to the Regionals, state groups, and the general membership through articles in the Journal of *Art*

Education. The strongest feature of their report was a statement of goals which were:

1. A professional association needs to reach all interests and needs of people.

2. A professional association needs to change itself in relationship to changes which are occurring with other associations.

3. A professional association must develop a feeling and worth to the association.

4. A professional association, if it is a national association, must be considered in a national sense—speaking with one voice. Problems are similar in all parts of the country.

5. A professional association must be in a financial position to render leadership and service.

6. A professional association must have a system of operation which will facilitate growth.

7. A professional association must develop a continuing program of service—publications, consultants, task forces, etc.

8. A professional association must be organized in such a way that changes in the national educational scene can be met.

9. A professional association must have the organization and be able to secure funds from foundations, government and other sources.

10. A professional association must be designed to work with and join with other related art and arts groups, agencies, and individuals.

11. A professional association must be cohesive in efforts, spirit, and goals.

An interesting change had taken place in the Association's inclination to revisit their governance. Instead of saying that a new Constitution would be written, they referred to developing a plan of reorganization. Between the lines of what was written in the late 1960s and early 1970s, one could draw a conclusion that there was not so much unhappiness with the offices as there were with the means for decision making, management, and communication. For example, the reorganization would still call for a Board, a Representative Assembly, state organizations, Divisions and a Regional voice through a regionally elective member of the National Board who would be a Vice President of the Association. Shown in Chart 3 is the reorganization plan.

At a meeting of the Board in October of 1969, it was decided that a subcommittee of the ad hoc committee of the Board, composed of the President of the NAEA (William Bealmer), the four Regional Presidents (John Cataldo, EAA; Hayden Bryant, SEAA; June McFee, PAA; and James Schinneller, WAA) and the Executive Secretary, would keep the planning for reorganization alive and continuing (Subcommittee, 1970). Regionals were meeting on even years while the NAEA held its meetings on the odd years. It was often the practice in the sixties for the NAEA President and all or some of the Regional Presidents to have a meeting at the Regional convention that was most convenient. If the subcommittee could prepare a reorganization plan before the spring meetings of the Regionals, it would offer a good opportunity for each Regional to hold discussions and address their reactions to the plan.

The subcommittee kept their proposal brief. Introduced was data on the growth of the Association, the increasing budget over-runs, and a reaffirmation of the goals presented in the earlier ad hoc report. The financial status of the Association was revealing (see Table A).

The Board was increasingly concerned that expenses were outstripping income. The Executive Secretary continuously sought extra sources of income. Thankfully, the mothering oversight of the NEA and the resources of The SHIP often helped; the most affluent Regional helped in an emergency. The Association had been occupying space in the NEA headquarters without charge. It could no longer expand when the NEA needed additional space. Discussions had already begun to explore space in Reston, Virginia, where other professional groups were moving or else building headquarters of their own. Table A shows the Association's financial situation between

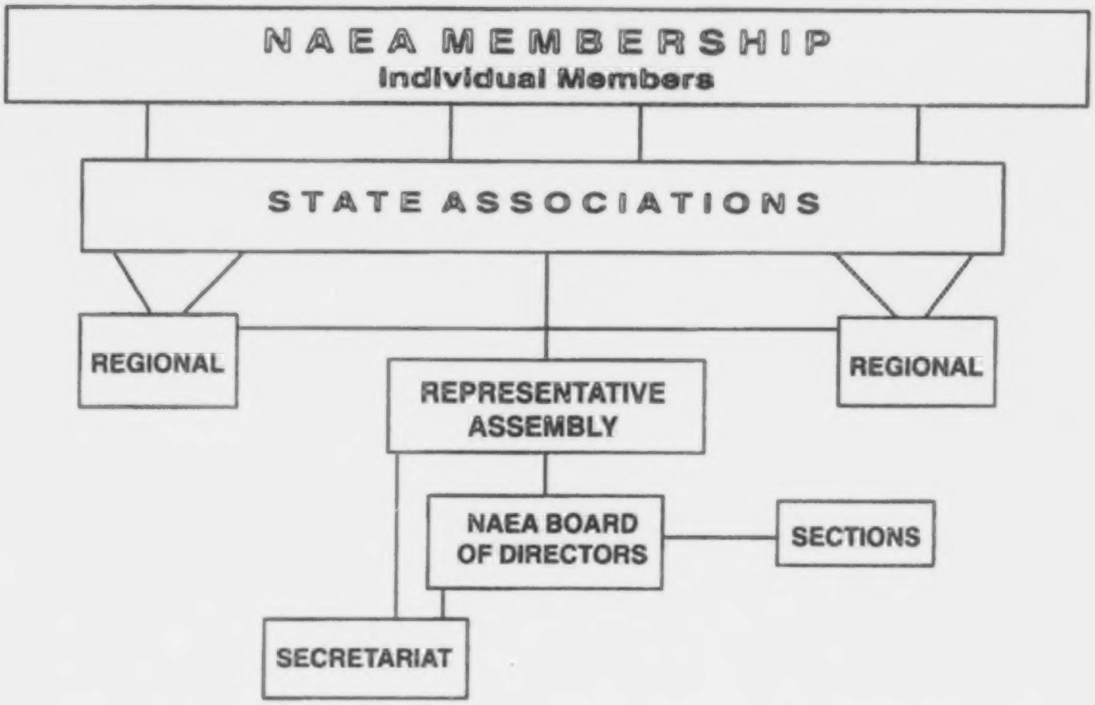


Chart 3

1966 and 1970. With financial problems, new sources of income were urgent if new space was to be obtained. Increases in dues, cutting back on services, reduced meetings of the Board and the States Assembly were considered. A Board member dared to ask if it were not time to avoid duplications and merge some of the Regional services with the NAEA. It will be noted (Table B) that growth peaked in 1966 and then varied in part because of alternative annual meeting times of the Regionals and the National conventions. A considerable source of income was derived from sale of exhibit space and advertising space at both Regional and National levels. One Regional Representative, reporting back from her Regional where merging possibilities had been discussed, observed that job-alike sessions at their Regional were considered less rewarding because there had been no interchange of ideas beyond their Regional. National goals and standards of achievement had become more important to them than what happened in their area. They cited the impact of National publications on art and art education that held more interest. Social, economic, commercial development, and cultural change were breaking down inter-regional and the interstate demographic images. It was the time to restructure the governance of the Association to reflect the goals and services of the NAEA more directly.

The working group on a new Constitution proposed to form a document that would have four components: An NAEA Board to be composed of a President, President-Elect, Past President, four Vice Presidents (one from each of the four Regionals and elected from within each Regional), a Chairman elected from within one of the four sections of the Division (Elementary, Secondary, Higher Education and Supervision). The Executive Secretary was an ex-officio member. The Executive Committee was to consist of the President, President-Elect, Past President, one member elected from the Board and the Executive Secretary.

The Regionals were to be defined similarly to those of the old Constitution, although, by vote within a Regional, a state could petition to be shifted to another

Table A—NAEA Expenditures and Receipts 1966 to 1970

Year	1966	1967	1968	1969	1970*
Receipts	$153,180.95	$143,440.28	$232,513.44	$249,544.15	$253,405.00
Expenditures	$163,589.13	$139,381.12	$240,280.06	$265,151.49	$270,805.00
Receipts/ Expenditures	$2,652.82**	$4,059.16	($7,766.62)	($15,607.34)	($17,400.00)

*Budgeted

**(10,408.18) + 13,061.00

Regional. So strong was tradition the changes never were seriously considered. Each Regional elected its presiding officer who became one of the four NAEA Vice Presidents. Association conventions were not to become annual; Regionals could stage their annual meeting as part of the National's annual convention. Each member state organization could send their elected President or elected representative to the Regional meeting. The state governance structures were similarly organized. The consistency began to have positive effects. A teacher's membership entitled one to be active in both Regional and Division and in his or her state organization, but one could not be an officer in more than one level in any one term (Hastie, 1970).

There had been some confusion for several years as to whether each state had a governance structure consistent with the National and the Regional. There were states with small, often inactive, memberships. There were still some state art education sections within their state's professional education organization. These were reluctant to accept the new Constitutional requirement for their state to meet the National's governance criteria. In many of these states their membership had as many non-art teacher members as there were art teachers (Bryant, 1970). Soon this concern seemed to disappear (actually, the NAEA's membership today includes many non-art educators). Small state organizations worried about losing membership dues to increased fees. But as National conventions, services and publications grew stronger, small state organizations grew. A concerted effort was made to draw new interest in membership. Art education leaders sensed that the Association was on a roll. In the reorganization, the scope of the Regional and Division activity as well as the Delegates Assembly were made more specific. The membership was becoming more actively involved at each level (Halvorsen, 1975).

The Regionals were a magnet to geographic development. Communication was increased to draw the membership into identifying common goals. At the same time the Divisions with their four components were strengthening the move for quality art programs (Kowalchuk, 1970).

Reorganization Approval 1971

The Executive Committee recommended in 1969-70 to complete its work and to come forward with a document that had input from the Regionals and state organizations. The Constitution of 1971 was first approved by the Board, then the Regional organizations before being put out to a mail vote of the membership. The acceptance of the new document was passive. Within a year Board minutes began to report some modification or possible solution in the future. Chart 4 illustrates the basic structure for governance (Burgart, 1969 and 1973).

The Reorganization of 1971, the term often used for the Constitution adopted in 1971, does not mean that it was written in one particular year. It seemed to evolve over a five-year period (Johnson, 1973).

The concept of a States Assembly was originally proposed to widen the base of membership participation. In the process of creating a States Assembly, no clear

Table B—Regional Membership for All Categories 1961-69

	1961	1962	1963	1964	1965	1966	1967	1968	1969
Eastern	1,976	2,976	2,213	2,963	2,960	3,092	2,683	2,778	2,820
Pacific	477	515	442	688	584	654	769	748	692
Southeastern	342	414	358	632	765	914	714	902	941
Western	1,412	1,670	1,608	2,022	2,291	2,653	2,428	2,493	2,527
Foreign								21	13
TOTAL	4,207	5,575	4,621	6,305	6,600	7,313	6,594	6,942	6,993

role for it was envisioned. The Board recognized the importance of states deliberating NAEA policies and problems and assisted in helping state representatives plan a two-and-one-half day agenda at the 1971 Dallas convention. Anthony Swider, representing North Carolina, and Ruth Beatty, representing Michigan, lead the assembly of state representatives in forming an agenda which captured the attention of the Board of Directors. The Board asked the States Assembly to be responsible for the establishment of dues and the discussion of communication of NAEA concerns at state and Regional levels (Kowalchuk, 1970). The Assembly developed the credentials process and procedures for seating delegates. A budget for States Assembly operations was granted for 1974 and, it was agreed that the Board would meet with the Assembly in 1973 and 1974.

The Directors invited the States Assembly to send a representative on its Board. By 1975, the States Assembly was given the increased responsibility of examining and making recommendations for the improvement of the Constitution.

In 1977, the States Assembly was invited by the Board to open the National Convention in Philadelphia. In 1988, the name of the *States* Assembly was changed to *Delegates* Assembly when the Constitution was amended to include the Canadian provinces representation in the Assembly. The Committee on the NAEA reorganization kept proposed governance changes before the membership; the growth of the Association generated new professional needs as well as problems. One of the problems was the need to clarify the status of the Auxiliaries (affiliate groups) in the reorganization plans. Many of these auxiliaries or special interest groups had mutual concerns for art education coinciding with the goals of the NAEA. For example, among the earliest auxiliaries were the National Association of State Directors of Art Education; Seminar for Research in Art Education; The Women's Caucus; and the Canadian Society for Education through Art (Delegates Assembly Report, 1987). Their representatives believed that there was no clear relation to be found within the Division structure. Membership in these auxiliaries was

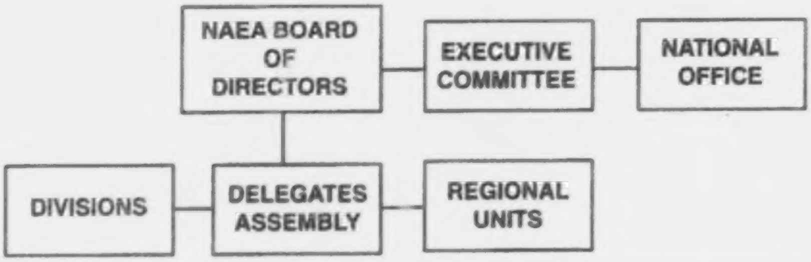


Chart 4
NAEA Organizational Construct

The "chain of command" for the Divisions is spelled out in the chart below.

Elementary School Art Teachers	Secondary School Art Teachers	Higher Education	Art Supervisors
⇩	⇩	⇩	⇩
Chairman	Chairman	Chairman	Chairman
⇩	⇩	⇩	⇩
Committee (one from each regional unit)	Committee (one from each regional unit)	Committee (one from each regional unit)	Committee (one from each regional unit)
⇩	⇩	⇩	⇩
Sections	Sections	Sections	Sections

Chart 5

not inclusive for general membership. Therefore, the Committee on Reorganization could find no justification for granting these groups a direct voice in the governance of the Association, but they could participate in the general discussions and supportive actions as Affiliates, a label several were already using. For many years there had been fears that the auxiliaries or Affiliates would become splinter groups and diverge from the goals of the Association. In 1970, a clause was inserted to "recognize special interest groups as Affiliates as those whose goals for art education in America coincided with those of the National Art Education Association and would maintain close working relationships with the Association at all levels."

Ever since the Association ratified its last Constitution (1971), it continued to assess its governance relative to its programs, services and operational effectiveness. The NAEA was beginning to grow more rapidly. Was the governance keeping pace with changes in art education? Was the Association maintaining its position on the growing edge in education in America? The most persistent questions (Johnson, 1973) coming from the membership and state organizations to the Assembly pertained to concerns about:

Incorporating into the Constitution a more qualitative statement of the goals of the Association. (Its Constitutions had always had a Statement of Purposes.)

The duties and responsibilities of the Delegates Assembly were not clear. It elected its own officers and maintained a closer working relationship to State organizations than the Board. Could there be a closer link with the Board to facilitate communication, decision making, and actions that would make for more effective management?

The Canadian Society for Education through Art wishes to establish a closer working relationship with the National Art Education Association. What would facilitate this?

A job-alike Division for teachers of art in the Middle schools. A Division for Museum Education had recently been established.

Studying the relationship between the Association's Constitutional provisions and its operational management. Matters of fiscal concern, income and projected expansion of services.

The establishment of a National Art Education Foundation.

The existing Constitution provided for the establishment of special committees to study problems within each successive term of office. By 1982, a working group was studying the Association's concerns to determine if a new Constitution was needed.

The Preamble

The Constitutions since the 1948 Constitution had a Statement of Purposes in Article II. The Statement of Purposes, many believed, answered questions of *why, who and how*; it did not make a statement regarding the quality of art education standards (goals) the Association wanted to reach now and in the years to come. A Preamble, an opening statement of goals, it was observed, could affirm the Association's faith in the power of the visual arts to enrich the lives and endeavors of humankind (Dorn, 1966 to 1975).

A surge of public interest rose in the 1980s in educational reform. Several reports and position papers (from public interest groups, Congressional Committees, and the press) such as *A Nation at Risk*, the *Paideia Proposal*, and *Education Goals for the Year 2000*, were setting goals for the field of education. The NAEA marshaled its support for the inclusion of art education in all the curricula of America's schools. It was important for the Association to establish goals to give art education parity with other academic areas. The Long Range Planning Commission (1982) made strong recommendations regarding expectations for the status of art education in the nation's schools. This was followed by the *NAEA Goals for Quality Art Education*. Congressional hearings, state legislatures, school administrators, curriculum directors and parent groups have found the NAEA pushing its goals for quality art education persistently. The Preamble has made it clear what we believe and seek (Hoffa, 1975 to 1985).

The Delegates (originally called the States Assembly) were introduced in the Constitution of 1971. It was hoped that it would give the membership a better line of communication with the Board. The NAEA Board had established a manual for guidance in its governance. By 1980, there were questions as to whether the Delegates Assembly had the authority for some of its acts. Some states had not yet followed in organizing their state associations to coincide with the actions of the Assembly. A Constitutional Revision Committee was at work at this time and formed a Bylaw that was to become Article III, Section 4:

> *The Delegates Assembly shall study and recommend, through plans, reports, or resolutions to the Board and the profession at large; shall review amendments to the Constitution and Bylaws and recommend action to the NAEA Board; shall review the fiscal responsibility of the membership with any changes in dues structure to be made to the NAEA Board; shall serve as liaison between the State/Province Associations; shall recommend Regional boundaries or additional Divisions for the Association; and review the Association Policy Manual on a regular basis with a biennial report to the NAEA Board.*

The membership by 1990 had grown beyond 12,000. It was now a big business; it had oversight of more than a million dollars. The Executive Committee, as provided by the Constitution, also served as the Finance Committee. The complexities of management from month to month (and infrequent face-to-face meetings) were a heavy burden for those not prepared for it. The Executive Director, through his reports, gave guidance. For the individual use of each Board member, a manual was developed. The NAEA offices in Reston, Virginia, have been fortunate in staffing. Two staff members, in particular, have modestly and discreetly helped pull together past records, strands of information important to decision making for leaders at State, Regional, Division, and the Delegates Assembly. They are

Donnamarie Gilbert and Rosemary Fleig. The *Manual of the Board* and the *Delegates Assembly Handbook* have contributed to a smoother governance and greater attention to the dictates of the Constitution (*Delegates Assembly Handbook*, 1983 and 1994).

The *Delegates Assembly Handbook* has done much to make for effective decision making and understanding the responsibilities that go with becoming an officer in the Association. In the *Handbook*, delegates are instructed on preparing reports, data on when reports are due and to whom they are due; ways to make presentations to the Assembly, the Board, and other bodies in the Association's governance. This advice may seem trivial at first glance but observers have been impressed with the efficiency it has brought about. The *Handbook* makes it possible for officers to give more time to the affairs of the NAEA.

The Middle Level Art Education Division

Each year there has been increased pressure to form a Division for art teachers in the middle schools. Earlier attempts to form a job-alike group have been questioned. Such questions as: "Are there enough middle school art teachers to justify breaking away from the Elementary Division? Why can't they just form an affiliate? Does the Association need another Division when the concerns and curriculum approaches of elementary art teachers and middle level art teachers are the same?" The Constitution revision working group and the Delegates Assembly heard the well-researched petitions and responded positively. By the 1995 NAEA convention, planning was moving toward reality.

The Delegates Assembly had elected its own officers until the 1989 Constitution, which proposed that the Vice Presidents of the Regionals act as the Coordinating Board of the Assembly.

The move to establish a National Foundation for Art Education won approval. It was decided that it might be embraced by the Constitution later. It was decided that concerns about fiscal oversight not be pursued in depth at this time; the Association received guidance from the Executive Director and professional consultants. After studying the concerns for Constitutional change, the Board was ready to vote on a new Constitution. From 1982, studies for Constitutional changes had been in progress. The resulting Constitution (1990) structure (it was to be virtually unchanged by Board vote in 1995) is a no nonsense, concise document. Again in 1992, a working group was appointed by the Delegates Assembly in concert with the Board, to consider reorganizing the NAEA. The group's proposals were tentative and, primarily, "to start the ball rolling." In a report (Report, 1994) to the Board and Delegates Assembly, Barbara Laws outlined the steps the group had taken preparatory to asking the Board to react to the proposals of the working group (Laws, 1994 and 1995). The thrust of the proposals recommended that a completely different governance structure be considered, one that would give the membership direct contact to the Board of Directors, the only administrative body. There would be no Regionals, Divisions, Delegates Assembly; working groups would assume their responsibilities. Due to time constraints in making decisions currently before them, the Board decided that the Constitution of 1990 did not need revising so soon. More time was needed for discussing them (Minutes of NAEA Board, 1995).

It may be that the reorganization will be considered again; a professional association of creative people continuously seeks solutions to achieve its goals. The Constitution of 1995 provides for stable governance which, as all the Constitutions before it, may continuously be tinkered with to enable the membership to be supportive.

A Success Story

With a membership of 15,000 (and some 20,000 National Art Honor Societies students), the National Art Education Association is a success story in the field of education. Its growth has been rapid and larger than its founders ever dreamed it would be. Although part of the growth is attributed to the increase in the number of art teachers, it might be speculated that the increase is, in large measure, due to the professional organization that has established standards for quality art education and a support system for all art teachers. Research and curriculum development have strengthened the organization within and have been a magnet to draw attention and support from outside from federal and private foundations. Opportunities for leadership have been nurtured in the membership so that the field is regenerating itself for the future of art education. There is no other professional group in the visual arts exerting as much leadership and influence in American life today.

A Constitution orders a system of governance for an Association but the life blood of the Association is found in the continuing membership's actions. Revising and reorganizing governance is directed to enabling the Association to achieve its goals. The NAEA has maintained its options for envisioning the future by having a well-honed tool for doing it.

References

Beelke, R., Executive Secretary, National Art Education Association, Washington, D.C. Personal communication to Ivan Johnson, Council Member, NAEA, October 1959.

Beelke, R., Vice President, National Art Education Association. Personal communication to Ivan Johnson, Florida State University, regarding committee report on NAEA Constitutional changes, 1964.

Beymer, R., Director of Art, Kansas City, Missouri, Public Schools. Personal communication to Ivan Johnson, Vice President, Western Arts Association, November 1949.

Bryant, H. Vice President, Southeastern Arts Association. Personal communication to Ivan Johnson, April 1970.

Burgart, H., Chair, NAEA Professional Development Committee. "Proposal for NAEA Organization," report circulated to Regional officers, 1969 and 1973.

de Francesco, I., Secretary/Treasurer, National Art Education Association. Memorandum, October 1949.

Delegates Assembly Handbook, Technical Manual, National Art Education Association, 1983 and 1994.

Dix, M.Q., Vice President, National Art Education Association. Memorandum to Regional officers, March 1951.
Dorn, C., Executive Secretary and later President, National Art Education Association. Interview to determine dates and actions taken regarding governance of the NAEA, 1966 to 1975.

Dorn, C., "The Establishment and Development of the Washington Office of the NAEA," paper presented at the NAEA Convention, Atlanta 1991.

Dutch, G., Secretary-Treasurer, Western Arts Association. Personal communication to Ivan Johnson, Vice President, Western Arts Association, March 1950.

Guilaume, H., Iowa State Teachers College, Cedar Rapids. Memorandum to WAA Membership Committee, October 1950.

Halvorsen, R., Past President, National Art Education Association. "Proposed Revisions of the NAEA Constitution." Paper presented, Council meeting, November 1965.

Halvorsen, R., Past President, National Art Education Association. Personal communication to Ivan Johnson, April 1975.

Hastie, R., Past President, National Art Education Association. Letter observing governance of the NAEA, 1959 to 1970 to Ivan Johnson, May 1970.

Hoffa, H., Past President, National Art Education Association. Personal communication to Ivan Johnson, Florida State University, reviewing governance changes of the Association, 1975 and 1985.

Hoover, L., President, Western Arts Association. Personal communication to Ivan Johnson, January 1948.

Johnson, I., "Survey of NAEA Membership Regarding Governance Structure of the Association." A report to the NAEA Board, March 1973.

Kowalchuk, J., President, Florida Art Education Association. Personal communication to Ivan Johnson regarding effects of the proposed NAEA Constitution revision, May 1970.

Laws, B., Letter to Delegates Assembly, National Art Education Association, pertaining to the progress of the Reorganization Committee, 1994.

Laws, B., Memorandum to the NAEA Board, "Restructuring Report, NAEA Governance: A Statement of Philosophy and Logic for Suggested Changes for Consideration," March 1995.

McKibbin, M.A., Director of Art, Pittsburgh, Pennsylvania. Personal communication to Ivan Johnson, Art Consultant, Dallas, Texas, Public Schools, March 1950.

Memorandum to the Executive Committee, National Art Education Association, made available by Ralph Beelke, 1971.

Milliken, B., Former member of the Board, National Art Education Association. Personal communication to Ivan Johnson, June 1975.

Minutes of the National Art Education Association Board Meeting, April 12, 1995.

Report of the National Art Education Association Reorganization Committee: "Progress to Date and Future Action," April 8, 1994.

Robertson, C., President, National Art Education Association. Personal communication regarding governance problems, September 1959.

Sub-Committee on Reorganization: The National Art Education Association Board—William Bealmer (Chair), John Cataldo (EAA), Hayden Bryant (SEAA), June King McFee (PAA), and James Schinneller (WAA). Report presented at the Board meeting, Chicago, February 1970.

Ziegfeld, E., President, National Art Education Association. Personal communication to Ivan Johnson, Vice President, Western Arts Association, October 1949.

Publications

NAEA News, a publication of the National Art Education Association, 1916 Association Drive, Reston, Virginia.

Constitution and Bylaws, National Art Education Association, 1971, 1985, 1989, 1990, 1995.

NAEA: The First Forty Years, publication of the National Art Education Association, 1987.

Delegates Assembly Handbook, National Art Education Association, 1989, 1990, 1994, 1995.

History of Art Education: Penn State Proceedings, a publication of the National Art Education Association, 1987.

Acknowledgments

A history of actions taken and policies in effect over a fifty year period should not have been difficult. However, for many of those years the NAEA leadership were novices to forming a governance in a field that has had few roads to follow. Early records were often held by whomever was in the driver's seat at the time. In several moves of the Association's headquarters, there was a lack of space for storing records. At one point, records were shipped to the Library at Penn State for preservation; even there were gaps that failed to provide continuity. Former officers and leadership from the past 50 years have generously given time to trying to establish critical milestones. To John Michael gratitude should be given for his scholarly oversight and penchant for establishing accuracy in this and many other NAEA projects. To Nancy MacGregor, Elliot Eisner, Charles Qualley and Thomas Hatfield must go special thanks for their suggestions. And as mentioned in the body of this chapter, we are grateful to Rosemary Fleig and Donnamarie Gilbert, in our national office. Their eye for obscure and important details in our history have been invaluable.

The People Involved with NAEA Governance

NAEA Council, 1948-65/Board of Directors, 1965-71
    NAEA Officers
    NAEA Council—Regional Representatives
    NAEA Council—Members-at-Large
    NAEA Council—"The SHIP" Representative
NAEA Executive Directors
NAEA Board of Directors, 1971
    Regional Vice Presidents
    Divisional Directors
Regional Division Directors:
    Eastern, Pacific, Southeastern, Western
Delegates (States) Assembly:
    Presidents/Coordinators
NAEA Distinguished Fellows
NAEA Constitution and Bylaws (1995)

The People Involved with NAEA Governance
NAEA Officers, Council/Board of Directors Members

As listed in the first issue of *Art Education* (January-February, 1948) before the NAEA Constitution was accepted, in addition to the officers, the Board of Directors included: Idella Church (CA), Ray Faulkner (CA), Alfred Howell (OH), Dawn Kennedy (AL), and Bernice Setzer (IA). The Board became the Council and was enlarged after the Atlantic City meeting.

NAEA Council, 1948-65

NAEA Officers: President
    Vice President
    Past President
    Secretary-Treasurer
NAEA Regional Presidents (see Chapter 1)
NAEA Regional Past Presidents (see Chapter 1)
NAEA Regional Representatives (four)
NAEA Council Members-at-Large (four)
NAEA "SHIP" Representative*
NAEA Policy and Research Committee Chair*

*Added by vote, not listed in the Constitution

NAEA Board of Directors, 1965-71

NAEA Officers: President
Vice President
Past President
Regional Vice Presidents (two, changed to four—see Chapter 1)
President of NAEA Representative Assembly (later called States then Delegates Assembly)
NAEA Divisional Directors
NAEA "The SHIP" Representative
Executive Secretary, Ex-Officio

NAEA Council—Members-at-Large

1948-53	Ray N. Faulkner (CA), Alfred Howell (OH), Dawn S. Kennedy (AL)
1953-57	Ida May Anderson (CA), Jack Arends (NY), Edith M. Henry (CO)/Mabel E. Maxcy (TX), Helen Cabot Miles (MA)
1957-61	Anna Ballarian (NY), F. Louis Hoover (IL), John W. Olsen (CA), Julia Schwartz (FL)
1961-65	Mildred Fairchild (NY)/Fred Logan (WI), Howard Conant (NY), Archie Wedemeyer (CA), Robert Bertolli (MA)

The NAEA Council became the NAEA Board of Directors in June 1965. Members-at-large were discontinued, the Board being reduced to eight members plus the President, President-Elect, and Past President.

Regional Representatives eventually became the Regional Presidents-Elect.

1966-68	Harry G. Guillaume (IA), Michael F. Andrews (NY), Mariema Miller (GA), Jeanne Palmer-Rinaldi (CA)
1968-70	Donald Irving (IL), John Cataldo (MA), June King McFee (OR), James Schinneller (WI), Hayden C. Bryant, Jr. (FL)

Regional Representatives were dropped from the Board in 1971.

NAEA Council "The SHIP" Member

1948-49	Betram Cholet (Higgins Ink Co.)
1949-50	Betram Cholet (Higgins Ink Co.)
1950-51	Betram Cholet (Higgins Ink Co.)
1951-52	Betram Cholet (Higgins Ink Co.)
1952-53	Betram Cholet (Higgins Ink Co.)
1953-54	William H. Milliken, Jr. (Binney & Smith Co.)
1954-55	William H. Milliken, Jr. (Binney & Smith Co.)
1955-56	Ronald M. Maxwell (E.H. Sheldon & Co.)
1956-57	Ronald M. Maxwell (E.H. Sheldon & Co.)
1957-58	William H. Milliken, Jr. (Binney & Smith Co.)
1958-59	William H. Milliken, Jr. (Binney & Smith Co.)
1959-60	Bernard Moffet (American Crayon Co.)
1960-61	Bernard Moffet (American Crayon Co.)
1961-62	William H. Milliken, Jr. (Binney & Smith Co.)
1962-63	William H. Milliken, Jr. (Binney & Smith Co.)
1963-64	Thomas C. Linacre
1964-65	Thomas C. Linacre

NAEA Officers

Years	Presidents	Vice Presidents	Secretary/Treasurer
1948-51	Edwin Ziegfeld (NY)*	Sara Joyner (VA)*	Italo L. de Francesco (PA)
1951-53	Dale Goss (WA)	Marion Quin Dix (NJ)	Italo L. de Francesco (PA)
1953-55	Marion Quin Dix (NJ)	Ivan Johnson (TX)	Horace F. Heilman (PA)
1955-57	Ivan Johnson (FL)	Reid Hastie (MN)	Horace F. Heilman (PA)
1957-59	Reid Hastie (MN)	Charles M. Robertson (NY)	John Lembach (MD)
1959-61	Charles M. Robertson (NY)	Ruth Halvorsen (OR)	John Lembach (MD)
1961-63	Ruth E. Halvorsen (OR)	Edward Mattil (PA)	John Lembach (MD)
1963-65	Edward Mattil (PA)	Ralph Beelke (IN)	John Lembach (MD)
1965-67	Ralph G. Beelke (IN)		
1967-69	Ruth M. Ebken (PA)		
1969-71	William Bealmer (IL)		
1971-73	Harlan Hoffa (PA)**		
1973-75	Bill Lockhart (TX)		
1975-77	Charles M. Dorn (IN)		
1977-79	Elliot W. Eisner (CA)		
1979-81	Kent Anderson (WI)		
1981-83	Edmund B. Feldman (GA)		
1983-85	Nancy P. MacGregor (OH)		
1985-87	Robert W. Curtis (MI)		
1987-89	Charles A. Qualley (CO)		
1989-91	David W. Baker (WI)		
1991-93	James M. Clarke (TX)		
1993-95	Mark R. Hansen (MN)		
1995-97	Sarah Tambucci (PA)		
1997-99	Michael Day (UT)		

*Home state when elected

**The four Regional Presidents became NAEA Vice Presidents in 1971 and therefore officers of NAEA as well as being members of the NAEA Board.

NAEA Council—Regional Representatives

1950-51	Ivan Johnson (FL), Harold Schultz (IL)
1951-52	F. Louis Hoover (IL), Melvin Kohler (WA), Joseph Marino-Merlo (AL), Charles M. Robertson (NY)
1952-53	Joseph Marino-Merlo (AL), Charles M. Robertson (NY), Frank Wachowiak (IA)
1953-54	Ann Jones (CO), Joseph Marino-Merlo (AL), Charles M. Robertson (NY), Frank Wachowiak (IA)
1954-56	Rosemary Beymer (MO), Sara Joyner (VA), John W. Olsen (CA), Edwin Ziegfeld (NY)
1956-58	Fred P. Giles (KY), Stuart R. Purser (FL), Harold R. Rice (PA), Pauline Johnson (WA)
1958-60	Harold A. Schultz (IL), Jane Nevin (CA), Ruth Ebken (PA), Lucia Corbin (GA)/Dorothy Rowlett (FL)
1960-62	Jack Arends (NY), Marion E. Dodderer (NE), John Robertson (NY), Jack Stoops (CA)
1962-64	Harold R. Rice (PA)/Dorothy Blair (NJ), Alexander S. Masley (NM), Mary Mooty (FL), Thomas J. Tramel (CA)
1964-66	Mary Packwood (TX), Ruth M. Ebken (PA), Jeanne Palmer (CA), Baylor Nichols (VA)

NAEA Council—Policy and Research Committee Chair

At the July 5, 1948 Council meeting in Cleveland, a motion was passed making the Policy and Research Committee Chair an ex-officio member of the Council. In 1954, this position was listed as Policy Committee Chair and apparently was discontinued sometime in the early sixties.

1948-49	Mrs. Cioban
1949-50	Ray Faulkner (CA)
1950-54	Manuel Barkan (OH)
1954-58	Italo de Francesco (PA)
1958-	Harold Schultz (IL)

NAEA Executive Directors

1958-62	Ralph G. Beelke
1962-70	Charles M. Dorn
1970-71	John E. Hammond (Acting)
1971-82	John J. Mahlmann
1982-83	J. Theodore Anderson (Acting)
1983-84	Daniel G. Cannon
1984-	Thomas A. Hatfield

NAEA Board of Directors, 1971 (Reorganization Approved)

NAEA Officers
President
President-Elect
Past President
Regional Vice Presidents (four)
NAEA Divisional Directors
Executive Director (ex-officio)

Canadian Museum Education Representatives

1989-91	Ingrid Kolt (British Columbia)
1991-93	Lynda Fish (Ontario)
1993-95	Virginia Stephens (Nova Scotia)
1995-97	Jeri Harmsen (Ontario)

NAEA REGIONAL VICE PRESIDENTS

	Eastern	Pacific	Southeastern	Western
1972-74	Robert Goldman (PA)	Eugene Grigsby, Jr. (AZ)	Freida Gernant (NC)	Charles E. Fensch (MI)
1974-76	Albert Hurwitz (NY)	Howard Rosenberg (NV)	Jo Kowalchuk (FL)	Kent Anderson (WI)
1976-78	Dorothy Evans (NY)	Frank Papworth (CA)	William Dodd (FL)	William J. Leffin (WI)
1978-80	Pearl Greenberg (NY)	James D. Poor (MT)	Marion Jefferson (FL)	Jaylene Armstrong (WI)
1980-82	Linda Murphy (MA)	Karen Saunders (AZ)	Jean Ellen Jones (GA)	Charles A. Qualley (CO)
1982-84	Kishio Matoba (NY)	C. Robert Burkhardt (AZ)	Marilyn Heilman (TN)	Bill D. Francis (TX)
1984-86	Pearl M. Rich (NH)	Duane Hagen (CA)	Norbert Irvine (NC)	Mark Hansen (MN)
1986-88	Jean Koran (NY)	Katherine Schwartz (AK)	Verle Mickish (GA)	Mary Sue Foster (KS)
1988-90	Ned O. Wert (PA)	Judith A. Perry (OR)	Samuel Banks (VA)	John Clabaugh (NE)
1990-92	Sarah Tambucci (PA)	Nancy Corrin Alley (WA)	Barbara B. Laws (VA)	John Hicks (IA)
1992-94	Millicent F. Bassett (CT)	Edith Curtice Johnson (CA)	Dean Johns (NC)	Terry Hudson (MO)
1994-96	Donald A. Parks (DE)	Billie Sessions (WY)	Emmy Lou Whitehead (SC)	Phyllis J. Kozlowski (IL)
1996-98	Robert Ott (PA)	Anne Gregory (CA)	Kathy M. Hawk (TN)	Cindy G. Broderick (TX)
1998-00	Hope Irvine (NY)	Sue Garn (NV)	Bonnie Rushlow (SC)	Margaret Peeno (MO)

NAEA DIVISION DIRECTORS

	Elementary	Secondary	Higher Education	Supervision	Museum*	Middle Level**
1971-73	Carmen Gallego (NJ)	Muriel Cassidy (CO)	Frances Heussenstamm (CA)	Rosemary Beymer (MO)		
1973-75	Allen Caucutt WI)	Jerry L. Truesdell (CO)	D. Jack Davis (TX)	Eugenia M. Oole (MN)		
1975-77	Barbara Ames (VA)	Ruth Esserman (IL)	Janette Banks (PA)	Clyde McGeary (PA)		
1977-79	Carol Lokken (CA)	Marilyn Heilman (TN)	Foster Wygant (OH)	Antony Swider (NC)		
1979-81	Dorothy Johnson (FL)	Pat Mahler-Buffington (IL) (1979-80) Robert W. Curtis (MI) (1980-81)	Bette Acuff (NY)	Leven C. Leatherbury (CA)		
1981-83	Dale A. Battle (TX)	Robert W. Curtis (MI)	Michael Day (MN)	Sandra Nicola (MS)	Ellie B. Caston (VA)	
1983-85	Frank Zeller (MN)	Pam Nichols (AZ)	Sandra Packard (OH)	Thomas A. Hatfield (SC)	Charles Bleick (VA)	
1985-87	Kellene Champlin (GA)	Judith Y. Crews (FL)	Marilyn Newby (IL)	E. Andrew Mills (NY)	Susan Mayer (TX)	
1987-89	Thelma Hahn (NM)	Dean Johns (NC)	Maurice Sevigny (TX)	James M. Clarke (TX)	Nancy W. Berry (TX)	
1989-91	Rick Lasher (NJ)	Virgilyn Driscoll (WI)	Larry Kantner (MO)	Richard R. Doornek (WI)	Anne El-Omami (OH)	
1991-93	Beth McDavid (AL)	Faye Earnest (MO)	Donna Maddox (GA)	Martin Rayala (WI)	Mary Huber (IA)	
1993-95	Ann Cappetta (CT)	Dan DeFoor (GA)	Maryl F. De Jong (OH)	Mac Arthur Goodwin (SC)	Kathleen Walsh-Piper (D.C.)	
1995-97	Lynda S. Black (IA)	Denise Jennings (GA)	Mary Sue Foster (KS)	Larry N. Peeno (MO)	Diane Brigham (CA)	Barbara Bailey-Smith (NC)
1997-99	Ann Heintzelman (IN)	David DeLuca (MI)	Bernard Young (AZ)	Vicki Bodenhamer (DE)	Kim Kanatani (CA)	

*Made a Division as of September 1, 1981
**Constitutional change creating the Middle Level Division

NAEA EASTERN DIVISION DIRECTORS

	Elementary	Secondary	Higher Education	Supervision	Museum
1971-73	Leonard Anderson (MA)	Barbara Schillawski (NY)	Percival R. Roberts III (PA)	James Laubheimer (MD)	
1973-75	Barbara Adams (CT)	John Hammond (MD)	Fred Schwartz (NJ)		
1975-77	Judith Stein (NJ)	Charles Margolis (CT)	Pearl Greenberg (NY)	Emil Hrebenach (MD)	
1977-79	Deborah Barrows (MA)	Francis V. Balboni (CT)	David Ecker (NY)	Vincent Popolizo (NY)	
1979-81	Jean Koran (NY)	John Pappas (NJ)	Diana Korzenik (MA)	David W. Baker (MA)	
1981-83	Jean Koran (NY)	Anne Kasprinski (PA)	Pearl Greenberg (NY)	Kenneth Koppel (NJ)	Vas Prabhu (NY)
1983-85	Judith Rymer	Harry Meinzer (NJ)	Thomas Lacy (PA)	Pasquale F. Morano (MA)	Marilyn J.S. Goodman (MA)
1985-87	Rose Ann Lasher (NJ)	Roger E. Hyndman (NY)	Pearl Greenberg (NY)	Ann Richardson (MD)	Vas Prabhu (MA)
1987-89	Marcia Bosswick (PA)	Thelma Stevens (NY)	Phyllis Gold Gluck (NY)	Carol Sterling (NY)	Jeanne Pond (PA)
1989-91	Thomas Gargiulo (CT)	Stella F. Eaton (NH)	Jo Anna Moore (ME)	James R. Gervan (DE)	Susan Badder (MD) Margaret Burchenal (MA)
1991-93	Felicia Geraldi (NY)	Thomas Ritenbaugh (PA)	Harold McWhinnie (MD)	James Tucker, Jr. (MD)	Honey Hess (MA)
1993-95	Janet Soukup (NJ)	Anthony Haruch (NY)	Peter London (MA)	Barry Shauck (MD)	Cherry Shroeder (MD)
1995-97	Paula Valenti (NJ)	Mark Malley (NY)	Eldon Katter (PA)	Elizabeth Grimaldis (MD)	Ruth Perlin (D.C.)
1997-99	Helene Boedart (NJ)	Mark Coates (MD)	Michael Parks (NY)		

NAEA PACIFIC DIVISION DIRECTORS

	Elementary	Secondary	Higher Education	Supervision	Museum
1971-73	Joan Willard (ID)	Jerry Nancock (UT)	Howard Rosenberg (NV)	Charles Stubbs (UT)	
1973-75	Caroline Thompson (AZ)	Syd Steinbock (OR)	Robert Turner (CA)	Marie Dunstan (WA)	
1975-77	Carol Lokken (CA)	Barbara Lassig (CA)	Vincent Lanier (CA)	Polly Gratner (CA)	
1977-79	Judy Perry (OR)	Barbara Holmberg-Mostovy (OR)	Ron Silverman (CA)	Dale Perkins (CA)	
1979-81	John E. Smith (WA)	Pam Nichols (AZ)	Ron Silverman (CA)	Stanley I. Yamatotto (HI)	
1981-83	Rexene Giley (AZ)	Robin Blankers (WA)	Daniel Cannon (OR)	Stanley I. Yamatotto (HI)	
1983-85	Emily Young (OR)	Duane Hagen (CA)	Mary Ann Petry (OR)	Mary Alice Salget (WA)	Bonnie Lewis (AZ)
1985-87	Faith Clover (OR)	Joan Janin (OR)	Lita Whitesel (CA) Jo Ann N. Adams (OR)	Ron Adams (WA) William Radcliffe, Jr. (WA)	Sue McCoy (UT)
1987-89	Shannon Lorenzo-Rivero (UT)	Carl B. Clapp (OR)	Paul W. Kravagna (CA)	Myrna B. Clark (AK)	Bonnie Lewis(AZ) JudithBlocker (CA)
1989-91	Pat Dowd (AZ)	Larry A. Oviatt (CA)	Robert D. Reeser (CA)	Lee Hanson (CA)	Ron Crosier (OR)
1991-93	Karen Vieregge (NV)	Robert Wick (AK)	Lynn Galbraith (AZ)	Gretchen Boyer (AZ)	Carla Fantozzi (CA)
1993-95	Jack Baker (WA)	Ed Howland (CA)	Bernard Schwartz (Alberta)	Patty Taylor (NY)	Kim Kanatani (CA)
1995-97	Susan Hamilton (WA)	Robert Wick (AK)	Kit Grauer (BC)	Richard LaTour (OR)	Jan Krulick (AZ)
1997-99	Mari Evans (WA)	Lorrine Lee (WA)	Heather Hanlon (ID)		

NAEA SOUTHEASTERN DIVISION DIRECTORS

	Elementary	Secondary	Higher Education	Supervision	Museum
1971-73	Raymond Yoder (VA)	Pat Drew (GA)	Robert Payson (AL)	Helen C. Rose (VA)	
1973-75	Rose Melvin (NC)	Marilyn Heilman (TN)	Truman Teed (SC)	Betty Tisinger (VA)	
1975-77	Donna King (NC)	Wilma King (NC)	Ivan Johnson (FL)	Roxanna Smith (SC)	
1977-79	Susan M. Shoaff (NC)	Jean Schulman (AL)	Lorraine Force (NC)	Thomas A. Hatfield (SC)	
1979-81	Susan M. Shoaff (NC)	John A. White (AL)	Lorraine Force (NC)	Mel Paris (GA)	
1981-83	Richard Russey (FL)	Judy Crews (FL)	Virginia Barr-Johnson (FL)	Jimmy Morris (SC)	
1983-85	Sue Burford	Janice Chappelear (VA)	Barbara Walker (LA)	Barbara Shaw (GA)	Nancy Glaser (FL)
1985-87	Steven D. House	Claudia E. Williams (GA)	David Burton (SC)	Betty Bramlett (SC)	Cheryl Palmer (NC)
1987-89	Stephanie Saunders (SC)	Faye Carr (AL)	Phillip C. Dunn (SC)	Ruth Gassett (GA)	Pamela Bray (GA)
1989-91	Nancy T. Hooten (GA)	Karen Jenks (D.C.)	Karen A. Hamblen (LA)	Mary Lou Hightower (SC)	Ellen Dugan (GA)
1991-93	Barbara Bailey (GA)	Christine Davis (SC)	Turner Rogers (LA)	Deborah Cooper (NC)	Jeff York (AL)
1993-95	Deborah Lackey (GA)	Karen Jenks (D.C.)	Cynthia Colbert (SC)	Rowena Lilly (NC)	Ray Williams (NC)
1995-97	Nan Williams (FL)	Marie Davis (LA)	George Szekely (KY)	Pearl Krepps (FL)	Susan Hazelroth (FL)
1997-99	Jackie Ellet (GA)	Sandy Hayden (KY)	Margaret Johnson (SC)		

NAEA WESTERN DIVISION DIRECTORS

	Elementary	Secondary	Higher Education	Supervision	Museum
1971-73	Dorothy Raybon (TX)	Jerry Truesdell (CO)	Karl Schlicher (TX)	Eugenia M. Oole (MN)	
1973-75	Virginia Florian (IL)	Sarah McPharlin (MI)	Jessie Lovano (IN)	Joseph W. Charnigo (OH)	
1975-77	Patricia Eldridge (TX)	Donald Converse (IN)	Bill Francis (TX)	Martin Russell (OH)	
1977-79	Mary F. Kelly (WI)	David Ritter (IL)	George W. Hardiman (IL)	Verneta Sevier (MO)	
1979-81	Jerilynn Changar (MO)	David Ritter (IL)	Larry Kantner (MO)	Corinne Loeh (IL)	
1981-83	Thelma M. Hahn (NM)	Carol Druart (IA)	Dennis White (TX)	Ruth Beatty (MI)	Nancy W. Berry (TX)
1983-85	Charlotte Owen (CO)	Annette Johnson (IN)	Caroline Allrutz (IL)	Richard D. Schafer (CO)	Terry Zeller (TX)
1985-87	Thelma M. Hahn (NM)	Dennis Grabowski (IL)	Jo Ann Adams (OR)	Arlene Renken (WI) James M. Clarke (TX)	Norma Ory (TX)
1987-89	Lynda F. Lowe (OH)	Kathleen D. Almelien (IA)	Lanny D. Milbrandt (KS)	Jeanne Rollins (TX)	Mary Huber (MN)
1989-91	Judy Nygard Broekemeier (MN)	Brad Nuorala (MN)	Phyllis J. Miller (TX)	Martin Rayala (WI)	Ann Brubaker (MO)
1991-93	Linda Jorgensen (NE)	Brenda Jones (KS)	Charles Fensch (TX)	Larry Peeno (MO)	Allison Perkins (TX)
1993-95	Ann Heintzelman (IN)	Terry Thomure (MO)	Angela Paterakis (IL)	Margaret Peeno (MO)	Claire Schaefer (OH)
1995-97	Bob Sabol (IN)	Nick Kyle (OK)	Frances E. Thurber (NE)	Brenda Turner (AR)	Beth Schneider (TX)
1997-99	Kathy Grundei (MI)	Gary Warren (MO)	Frank Susi (OH)		

States Assembly

At the 1971 NAEA Dallas convention, Antony Swider (NC) and Ruth Beatty (MI) developed a beginning Assembly of Delegates with a formal agenda and captured the attention of the NAEA Board of Directors. The Board recognized the importance of states deliberating NAEA policies and problems and assisted in developing a two-and-one-half day agenda (1973). The Board asked States Assembly to be responsible for establishment of the membership dues and structure. That Assembly developed the credentials process and procedures for seating delegates. The Board of Directors established a budget for States Assembly operations for 1974 and met with States Assembly in a joint session in 1973 and 1974.

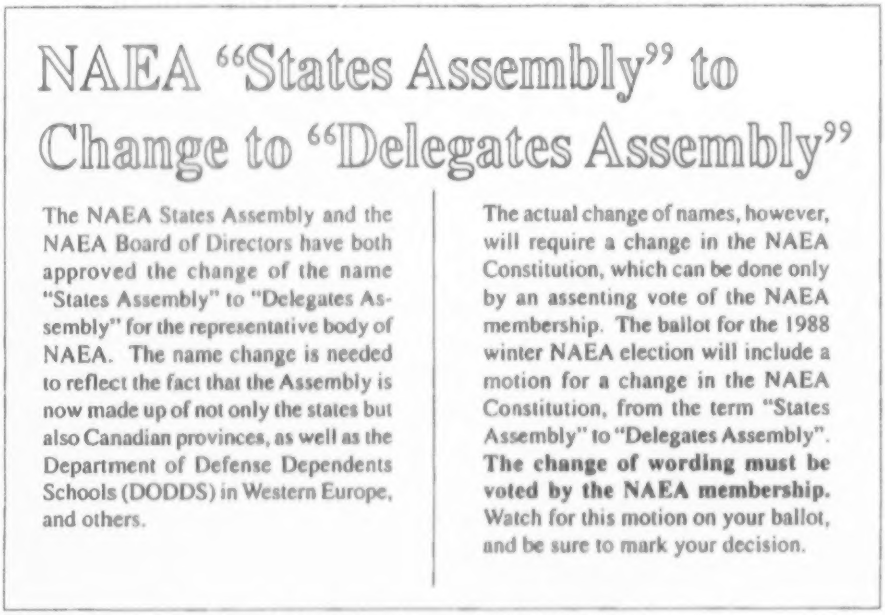
The President of States Assembly received the right in 1975 to have one member on the NAEA Board of Directors. By 1975, States Assembly had a full agenda with five committees in full session and had the responsibility of examining and improving the NAEA Constitution, of revising the National Handbook, and of locating new sources of income.

In 1977, States Assembly was invited to open the National convention in Philadelphia and in 1988, the name was changed to Delegates Assembly as a result of Canadian Provinces being represented in the Assembly.

Delegates are usually the President or Past President of the state art education association or an appointee by the state association president. The states/provinces demonstrate their leadership through Delegates Assembly, serving as an advisory group for the NAEA Board of Directors.

Delegates Assembly

In 1985, the Regional Vice Presidents took over the administrative work of Delegates Assembly and the office of President became Statistical Coordinator. As a result, Delegates Assembly now has four direct votes on the NAEA Board. The Dallas convention was the first time for the Vice Presidents to be in charge.



NAEA "States Assembly" to Change to "Delegates Assembly"

The NAEA States Assembly and the NAEA Board of Directors have both approved the change of the name "States Assembly" to "Delegates Assembly" for the representative body of NAEA. The name change is needed to reflect the fact that the Assembly is now made up of not only the states but also Canadian provinces, as well as the Department of Defense Dependents Schools (DODDS) in Western Europe, and others.

The actual change of names, however, will require a change in the NAEA Constitution, which can be done only by an assenting vote of the NAEA membership. The ballot for the 1988 winter NAEA election will include a motion for a change in the NAEA Constitution, from the term "States Assembly" to "Delegates Assembly". **The change of wording must be voted by the NAEA membership.** Watch for this motion on your ballot, and be sure to mark your decision.

From the *NAEA News* (August 1987), Vol. 29, No. 4.

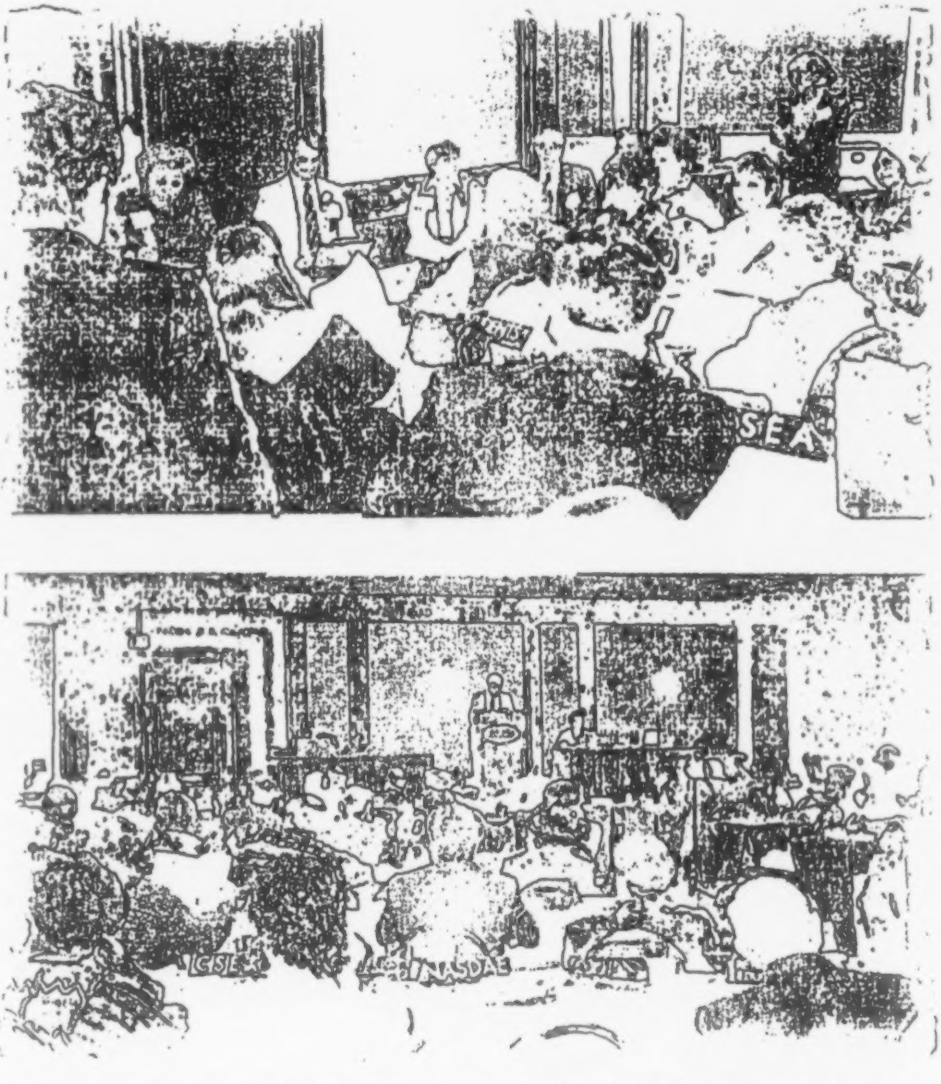
States Assembly Executive Committee works on the tentative agenda for the 1983 Detroit Convention. (From left): Duane Hagen (CA) and Verle Mickish (GA), Delegates at Large; Dan Cannon (OR), Assembly President; Jo Ann Adams (OK), Secretary; and Jan Jones, President Elect.

From the *NAEA News* (December 1982), Vol. 24, No. 6.

Year	Convention Site	Delegates Assembly President
1972-73	San Diego	Eugene Grigsby (AZ) and William Lefflin (WI)
1973-74	Chicago	Dick Shafter (WA) and Melvin Barnes (MO)
1974-75	Miami Beach	Melvin Barnes (MO)
1975-76	St. Louis	Judy Wojta (WI)
1976-77	Philadelphia	Ellwyn Hayslip (NH)
1977-78	Houston	Homer Allen (KY)
1978-79	San Francisco	Leona Zastrow (NM)
1979-80	Atlanta	James H. Brutger (MN)
1980-81	Chicago	Ray Hellberg (UT)
1981-82	New York City	Ray Hellberg (UT)
1982-83	Detroit	Daniel Cannon (OR)
1983-84	Miami	Jan Jones (VA)

Year	Convention Site	NAEA Vice Presidents: Assembly Coordinating Board
1984-85	Dallas	Duane Hagen (CA), Mark Hansen (MN), Norbert Irvine (NC), Pearl Rich (NH)
1985-86	New Orleans	
1986-87	Boston	Mary Sue Foster (KS), Jean Koran (NY), Verle Mickish (GA), Kathy Schwartz (AK)
1987-88	Los Angeles	
1988-89	Washington, D.C.	Sam Banks (VA), John Clabaugh (NE), Judy Perry (OR), Ned Wert (PA)
1989-90	Kansas City	

1990-91	Atlanta	Nancy Alley (WA), John Hicks (IA), Barbara Laws (VA), Sarah Tambucci (PA)
1991-92	Phoenix	
1992-93	Chicago	Millicent Bassett (CT), Edith Curtice Johnson (CA), Dean Johns (NC), Terry Hudson (MO)
1993-94	Baltimore	
1994-95	Houston	Emmy Whitehead (NC), Phyllis Kozlowski (IL), Donald A. Parks (DE), Billie Sessions (WY)
1995-96	San Francisco	
1996-97	New Orleans	Cindy G. Broderick (TX), Anne Gregory (CA), Kathy M. Hawk (TN), Robert Ott (PA)
1997-98	Chicago	



Above: Assembly committee work session. Below: Vice President Dean Johns addresses the Delegates Assembly. From the *NAEA News* (August 1994), Vol. 36, No. 4.

NAEA Distinguished Fellows

The Distinguished Fellows program was established in 1982 by the NAEA Board of Directors to recognize NAEA members who have made long-term distinguished contributions to the work of the Association and to the advancement of the profession. As Charter Members of the Society of Fellows, 16 former Presidents of NAEA were inducted as Fellows at the 1983 NAEA convention in Detroit.

The idea of establishing the title of "Distinguished Fellow" grew out of a realization that NAEA discards a great deal of its leadership talent each year by officers whose terms have expired and by persons who were nominated but not elected. Moreover, there are a number of distinguished art educators who have not received the accolades they deserve or been given the opportunity to serve the Association in an advisory capacity.

Fellows are elected annually in accordance with various criteria: Whereas NAEA Presidents automatically become Distinguished Fellows, for others, qualifying considerations are: "(1) NAEA or other awards that honor exemplary teaching, research, scholarship, or professional service, (2) chair or member of NAEA standing or ad hoc committee, (3) national or regional convention program chair, (4) NAEA task force member or chair, (5) editorship and/or editorial board of an NAEA publication, (6) research and research-related activity reported through NAEA publications, (7) major presentation(s) at NAEA national or regional conventions, (8) Board of Directors or Delegates (States) Assembly service or serve on other NAEA governing bodies, (9) officers and Board members may be nominated as Fellows only after retirement from the Board of Directors." Although an individual is not expected to qualify in all of the foregoing areas, it is expected that each will "demonstrate a profile of accomplishment extending across several criteria."

To be named a Distinguished Fellow is viewed as a means of both honoring art educators for exceptionally distinguished professional service and providing an avenue by which they may continue to participate and contribute to the work and prestige of the National Art Education Association.

Distinguished Fellows

1983

Kent Anderson (WI)
Ruth E. Halvorsen (OR)*
William Bealmer (IL)
Reid Hastie (TX)*
Ralph Beelke (IN)**
Harlan Hoffa (PA)
Marion Quin Dix (NJ)*
Ivan Johnson (FL)
Charles M. Dorn (FL)
Bill C. Lockhart (TX)
Ruth M. Ebken (PA)*
Edward L. Mattil (TX)
Elliot W. Eisner (CA)
Charles M. Robertson (NY)*
Dale Goss (AZ)
Edwin Ziegfeld (CA)*

1984

Manuel Barkan (OH)**
Leven C. Leatherbury (CA)
Kenneth R. Beittel (PA)
Frederick Logan (WI)*
Rosemary Beymer (MO)
Viktor Lowenfeld (PA)**
Edmund B. Feldman (GA)
June King McFee (CA)
Jerome J. Hausman (IL)
Mary Adeline McKibbin (PA)*
Albert Hurwitz (MD)

1985

Laura H. Chapman (OH)
Eugene Grigsby (AZ)
Howard Conant (AZ)
Hilda P. Lewis (CA)
Mildred L. Fairchild (MN)
Clyde M. McGeary (PA)
Italo de Francesco (PA)**
Harold A. Schultz (IL)

1986

Jack Arends (IL)
Marylou Kuhn (FL)
Stanley Czurles (NY)*

1986 (continued)

Nancy MacGregor (OH)
Louis Hoover (CA)
Stanley Madeja (IL)
Carolyn Howlett (IL)

1987

David W. Baker (IL)
Vincent Lanier (AZ)
David W. Ecker (NY)
Kenneth Lansing (IL)
August Freundlich (FL)
Ralph Smith (IL)

1988

Robert Curtis (MI)
John A. Michael (OH)
Ronald MacGregor (BC)
Brent Wilson (PA)

1989

Donald Jack Davis (TX)
Evan J. Kern (PA)
Irving Kaufman (NY)
Jessie Lovano-Kerr (FL)
Mary McMullan Packwood (TX)

1990

Charles A. Qualley (CO)

1991

Graeme Chalmers (BC)
Jean Rush (IL)
Arthur Efland (OH)
Robert Saunders (CT)
E. Andrew Mills (NY)
Larry Schultz (CO)
Sandra P. Packard (TN)
Ronald Silverman (CA)

1992

Sam Banks (VA)
Ron Neperud (WI)

1993

Ruth M. Freyberger (IL)
Kenneth W. Marantz (OH)
Pearl Greenberg (NY)
Verle Mickish (GA)
Thomas A. Hatfield (VA)
Marilyn Zurmuehlen (IA)*

1994

Beverly Jeanne Davis (VA)
Marilyn P. Newby (IL)
Bill D. Francis (TX)

1995

Brian Allison (England)
Esther Page Hill (NC)
Larry A. Kantner (MO)
Foster L. Wygant (OH)
James Clarke (TX)

1996

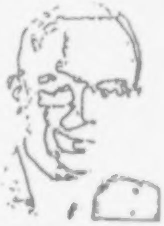
Enid Zimmerman (IN)
Mac Arthur Goodwin (SC)

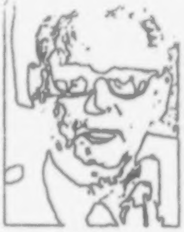
1997

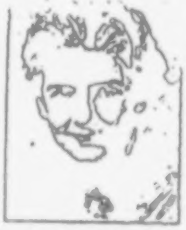
Ana Mae Barbosa (Brazil)
Gilbert A. Clark (IN)
Georgia C. Collins (KY)
Richard R. Doornek (WI)
Mark A. Hansen (MI)
Susan Mayer (TX)
James L. Tucker (MD)

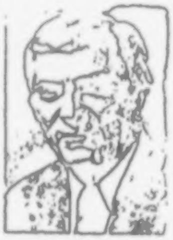
*deceased
**posthumous

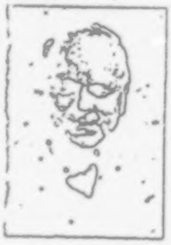
Distinguished Fellows Program Inaugurated

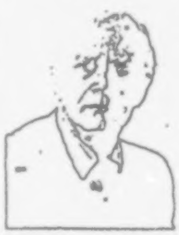

Edwin Ziegfeld
(1947-51)

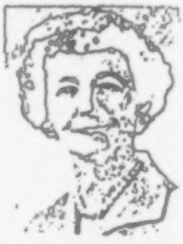

Dale Goss
(1951-53)

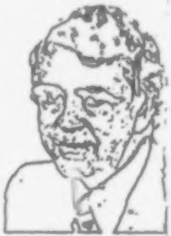

Marion Quin Dix
(1953-55)

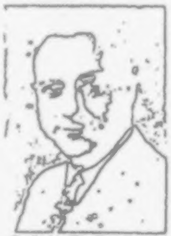

Ivan Johnson
(1955-57)

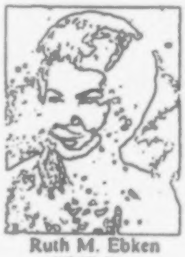

Reid Hastie
(1957-59)

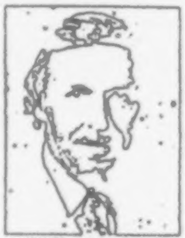

Charles M. Robertson
(1959-61)

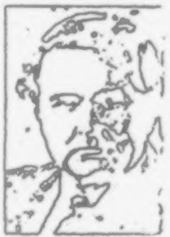

Ruth E. Halvorsen
(1961-63)

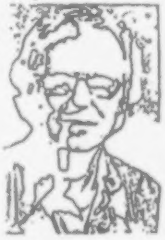

Edward Mattil
(1963-65)

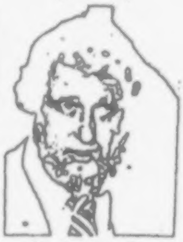

Ralph G. Beelke
(1965-67)

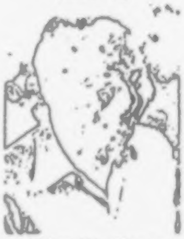

Ruth M. Ebken
(1967-69)

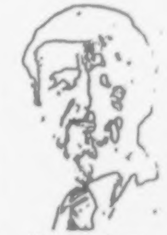

William Bealmer
(1969-71)


Harlan E. Hoff
(1971-73)


Bill Lockhart
(1973-75)


Charles M. Dorn
(1975-77)


Elliot W. Eisner
(1977-79)


Kent Anderson
(1979-81)

The sixteen former presidents of NAEA were inducted as Distinguished Fellows of the National Art Education Association at the Detroit Convention. These inductees were the charter members of a Society of Fellows that the Board of Directors approved in September 1982 to recognize "distinguished long term service to the work of the Association and to the advancement of the profession." The title, "Distinguished Fellow," is not merely an award for survival, longevity, or even service, however, nor is the "society of Fellows" intended to be a gathering of elders whose sole activity is to reminisce about the good old days. The Fellows will, instead, be a working group within the Association with two specific responsibilities. First, they will be a "sounding board for policy regarding the agenda of the Association" and second, the society will function as an "advisory group for long term NAEA development." As Harlan Hoffa said when he introduced the program in Detroit, to be inducted as an NAEA Fellow "is not so much to receive something as it is to become something."

New Fellows will be nominated each year in accordance with criteria that were approved by the Board. These include having received awards for research, scholarship, teaching, or service and major governance, policy, or program responsibilities for the Association. The committee that drafted these criteria noted that, while all nominees were not expected to qualify equally on each of the nine specific criteria, They should "demonstrate a reasonable profile of accomplishment that extends across several criteria." Five to ten new Fellows will be inducted at each subsequent national convention, meaning that the Society of Fellows should eventually have between 50 and 75 active members.

The idea of establishing a society of Fellows within the Association grew out of a realization that—like other professional educational and cultural volunteers who depend upon elected volunteers—NAEA discards a great deal of its leadership talent each year.

From the *NAEA News* (June 1983), Vol. 25, No. 3.

National Art Education Association
Constitution and Bylaws
Adopted 1995

PREAMBLE TO THE CONSTITUTION

The National Art Education Association through its Constitution sets forth the means by which the aspirations of those responsible for programs of art education can be supported and extended.

As an organization, we affirm our faith in the power of the visual arts to enrich the lives and endeavors of humankind. In a highly technological society such as ours, the visual arts serve as a humanizing force, giving dignity and a sense of worth to the individual. They provide the means by which aesthetic quality and order are derived from the exercise of an individual's creativity and critical understanding.

It is our purpose to promote and maintain the highest possible quality of instruction in visual arts programs under whatever auspices they are fostered.

It shall be our intent to communicate our belief to the organized teaching profession and to the community-at-large, to strengthen the position of the visual arts as a discipline in the schools, and to affect positively the role of art education in the culture.

We dedicate ourselves to aesthetic and humanistic growth and quality performance in art. With these as our goals, we support visual arts and humanities programs that provide depth and breadth of experience in art in order to meet the needs, interests, and abilities of the varied individuals we teach.

THE CONSTITUTION

ARTICLE I - NAME The organization shall be known as the National Art Education Association.

ARTICLE II - PURPOSES The purpose of the Association is to promote art education through professional development, service, advancement of knowledge, and leadership. To that end, the Association will: promote quality instruction in visual arts education conducted by certified teachers of art; to that end the association will encourage research in art education; hold public discussions; sponsor institutes, conferences, and programs; publish articles, reports, and surveys; and work with other related agencies in support of art education. Since the mission of the Association is to be a non-profit education organization, it shall only engage in activities consistent with its status as defined in Section 501 (c) (3) of the Internal Revenue Code of 1954 or any successor provision thereto.

ARTICLE III - MEMBERSHIP Individuals interested in, or engaged in activities concerned with, or related to art, art education, or education are eligible for membership.

ARTICLE IV - ORGANIZATION AND GOVERNANCE

Section I: ORGANIZATION The NAEA shall be organized to include national officers, a Board of Directors, an Executive Committee, Regional Officers, a Delegates Assembly, Divisions, Affiliated Groups.

Section 2: NATIONAL OFFICERS The officers of the National Art Education Association shall be a President, President-Elect, and Past President.

Section 3: TERMS OF OFFICE The term of office of all NAEA Board members will be for two years. No Board member shall simultaneously hold more than one office nor succeed him or herself.

Section 4: BOARD OF DIRECTORS The Board of Directors, hereinafter referred to as NAEA Board, shall be composed of the President, President-Elect, Past President, Regional Vice Presidents, the Divisional Directors, and the Executive Director (ex officio without vote). Two-thirds of the members of the NAEA Board shall constitute a quorum. The NAEA Board shall be the executive authority of the Association. The President shall serve as Chair of the Board and of the Executive Committee.

Section 5: EXECUTIVE COMMITTEE The Executive Committee shall be composed of the President, President-Elect, Past President, one Vice President and one Division Director elected from the NAEA Board, and the Executive Director (ex officio without vote).

Section 6: REGIONS A region shall be composed of a group of States/Provinces as recommended by the Delegates Assembly and approved by the NAEA Board. Each region shall have a Vice President, Vice President-Elect, and Regional Directors of Divisions.

Section 7: DIVISIONS Divisions shall be made up of job-alike groups of the membership. These shall be the Division of Elementary Education, the Division of Middle Level Education, the Division of Secondary Education, the Division of Higher Education, the Division of Supervision and Administration, the Division of Museum Education. Each Division shall have a National Director, National Director-Elect, Regional Directors and Regional Directors-Elect.

Section 8: DELEGATES ASSEMBLY Delegates Assembly shall be composed of the presidents or elected representatives of each state/province art education association. Operational procedures shall be determined by the Assembly. Affiliated group representation, without vote, may be accommodated in the Delegates Assembly. The Delegates Assembly shall be a recommending body for legislative and policy matters for the Association.

Section 9: AFFILIATE GROUPS Special interest groups of NAEA members may be organized as affiliates provided they meet the established policies of the NAEA.

ARTICLE V - ELECTIONS

Section I: ELECTION OF OFFICERS Elections for the President-Elect and NAEA Division Directors-Elect shall be held in odd-numbered years, and for Regional Vice Presidents-Elect in even-numbered years. Candidates for office in the NAEA must be members in good standing who have held active membership in the Association during the past two previous biennium. A majority of the votes cast is required for election.

In the event of vacancy in any office of the Association, officers-elect shall assume the duties of the vacated office and the President may appoint, with the approval of the NAEA Board, an interim officer to fill the officer-elect vacancy until a new election can take place. In the event of a vacancy in the office of Past President, the President shall appoint an interim Finance Chair from the ranks of previous NAEA Presidents, with approval of the NAEA Board.

Section 2: NOMINATING COMMITTEE In even numbered years, at least six months prior to an election, the NAEA Board shall appoint a nominating committee composed of one member from each of the Regions, one member from each Division, two members of the Delegates Assembly, and one member-at-large who shall serve as Chair. The committee shall prepare a slate of two candidates for the office of President-Elect and two candidates for each Division Director-Elect.

In odd numbered years, at least six months prior to the election of the Regional Vice Presidents-Elect, the Regional Vice Presidents shall recommend a nominating committee composed of one representative from each Region. The NAEA Board will ratify the committee and designate the Chair. The committee shall prepare a slate of two candidates for each Vice President-Elect. Each candidate shall have served in the Delegates Assembly.

Section 3: VOTING Active, Retired Active, Student, Honorary, and Life members of NAEA shall be eligible to vote for the President-Elect. Members of each Region shall be eligible to vote for the Regional Vice President-Elect for their own Region. Members in each Division shall be eligible to vote for the NAEA Division Director-Elect in their division. The election shall be conducted by mail ballot. Ballots must be mailed by January 15 of the election year and must be received by the Elections Clerk within 40 days after that date.

ARTICLE VI - MEETINGS The NAEA Board, the Delegates Assembly, the Divisions, and the Regions shall meet at the annual national convention of the National Art Education Association. The NAEA Board shall meet at regular intervals throughout the year. Special meetings of the Board of Directors and the Executive Committee may be called by the President.

ARTICLE VII - STANDING COMMITTEES The following standing committees are established: Finance Committee and Professional Materials Committee. The appointment of membership to these committees will be as prescribed in the bylaws and the policy manual. Special committees shall be appointed as needed.

Section I: FINANCE COMMITTEE A Finance Committee shall be established by the NAEA Board.

Section 2: PROFESSIONAL MATERIALS COMMITTEE A Professional Materials Committee shall be established by the NAEA Board.

Section 3: SPECIAL COMMITTEES Special committees may be appointed by the President, Chair of the Delegates Assembly, Regional Vice Presidents and the Divisional Directors to undertake special assignments. Special committees shall be appointed on an ad hoc basis and shall serve no longer than the term for which they were appointed.

ARTICLE VIII - INCOME AND BENEFITS No part of the net earnings of the Association shall inure to the benefit of any member, sponsor, donor, creator, trustee, officer, employee, or without limitation, any other private individual, or to the benefit of any corporation, any private individual or any substantial part of the activities of which is carrying on propaganda or otherwise attempting to influence legislation; provided, this shall not prevent payment of reasonable compensation for service actually rendered to or for the Association in its purposes.

Upon dissolution, all of the assets of the Association shall be turned over to such non-profit, tax-exempt, charitable, scientific, or educational organization exempt from federal income taxation under Section 501 (c) (3) of the Internal Revenue Code of 1954 or any successor provision thereto as the final Board of Directors of the Association shall select.

The Association shall not divert any part of its income or corpus to any member, sponsor, donor, creator, trustee, officer, or employee; by lending any part of its income or corpus without the receipt of adequate security and a reasonable rate of interest; by paying any compensation in excess of reasonable allowance for salaries, or other compensation for personal services actually rendered; by making any purchase or security of other property for more than adequate consideration for money or money's worth; or by engaging in any other transaction which either directly or indirectly results in such diversion of its income or corpus. The Association shall not use any income for purposes other than the objects herein before set forth and shall invest income as per established policy. The Association shall not act in any way or engage in any activity which might affect its right to full tax deduction of the members contributions to the Association. The Association shall be so operated as to be entitled to, and receive all tax exemptions, federal and local, which from time to time be granted to charitable, scientific, or educational associations or foundations.

ARTICLE IX - AMENDMENTS Any NAEA member may propose an amendment to the NAEA Board. Upon the NAEA Board's determination of the merit of the proposed amendment, it shall be sent to the Delegates Assembly for review at its next regularly scheduled meeting. The Delegates Assembly review recommendation will be returned to the NAEA Board within one year after date of receipt. After review and approval by the Board, the proposed amendment shall be published in the next issue of the *NAEA News* for consideration by the membership. The amendments shall be voted on by the membership and the ballot conducted by mail within 30 days of publication in the *NAEA News*. Two-thirds of the votes cast is required for passage of an amendment.

BYLAWS

ARTICLE I - DUTIES OF THE NAEA BOARD OF DIRECTORS

Section 1: PRESIDENT It shall be the duty of the President to preside at all meetings of the NAEA Board; to appoint the chair and members of the Professional Materials Committee and NAEA special committees with consultation and approval of the NAEA Board; to serve as ex officio member of all committees; to establish through the NAEA Board the professional goals and programs for the Association; to inform the membership of the activities of the NAEA Board and the concerns of the Association; and to perform such other duties as usually pertain to the office of the President.

Section 2: PRESIDENT-ELECT It shall be the duty of the President-Elect to assume the duties of the President in the event of absence or vacancy in that office; to be an ex officio member of the Delegates Assembly; and to assume other duties as determined by the President.

Section 3: PAST PRESIDENT It shall be the duty of the Past President to serve as Chair of the Finance Committee and to assume the duties of the President-Elect in the event of vacancy in that office; and assume other duties as determined by the President.

Section 4: REGIONAL VICE PRESIDENTS It shall be the duty of the Regional Vice Presidents to serve on the Board of Directors, and to act as the Coordinating Board of the Delegates Assembly. The Vice Presidents shall name one of their number to preside over the meeting of the Board of Directors when the President, the President-Elect and the Past President are unable.

Section 5: DIVISION DIRECTORS It shall be the duty of the Division Directors to serve on the Board of Directors, to develop the program for the Division including conferences and other professional activities; to appoint Regional Division Directors with consultation of the Regional Vice President; and to work with the Regional Division Directors in developing a professional program for their Divisions.

Section 6: EXECUTIVE DIRECTOR The Executive Director shall serve as an ex officio member of the Board and shall administer the policies of the Association as determined by the Board of Directors.

ARTICLE II - COORDINATING BOARD OF THE DELEGATES ASSEMBLY The duties of the Coordinating Board of the Delegates Assembly shall be determined by the body in accordance with the policies of the NAEA.

ARTICLE III - DUTIES OF NAEA BOARD, EXECUTIVE COMMITTEE OF NAEA BOARD, AND OFFICERS OF REGIONS, DELEGATES ASSEMBLY, DIVISIONS, AFFILIATED GROUPS, STANDING COMMITTEES, AND SPECIAL COMMITTEES

Section 1: THE NAEA BOARD The NAEA Board shall serve as the executive authority of the National Art Education Association. It shall make policies, and provide such supervision as may be necessary to promote the best interests of the Association goals and programs. It shall determine and approve all expenditures and present an annual financial report to the membership. An Executive Director shall be employed by the NAEA Board with duties and compensation determined by the NAEA Board. The NAEA Board shall appoint a Program Coordinator for each national convention.

Section 2: EXECUTIVE COMMITTEE OF NAEA BOARD The Executive Committee shall have authority to represent and to act for the NAEA Board in the interval between meetings of that body. The Executive Committee shall also serve as the Finance Committee.

Section 3: REGIONS The Regional Vice Presidents and the State/Province Presidents in the Regions shall develop a program of Regional activities and programs. They shall assist in planning conferences and other meetings.

Section 4: DELEGATES ASSEMBLY The Delegates Assembly shall study and recommend, through plans, reports, or resolutions to the NAEA Board, issues pertinent to the membership of the NAEA and the profession at large; shall review amendments to the constitution and bylaws and recommend action to the NAEA Board; shall review the fiscal responsibility of the membership with recommendations for any changes in dues structure to be made to the NAEA Board; shall serve as the liaison between the NAEA Board and the State/Province Associations; shall recommend Regional boundaries or additional Divisions for the Association; and review the Association Policy Manual on a regular basis with a biennial report to the NAEA Board.

Section 5: DIVISIONS The recognized Divisions, through their Development Committees, shall study problems relating to members of the group the Division represents; shall propose publications, institutes, and conferences which will assist members and shall identify problems and recommend programs to meet the problems. Each Division shall have a National Development Committee composed of the National Division Director, the Director-Elect and the Regional Division Directors who shall be appointed as indicated in the Policy Manual. The National Division Director shall serve as Chair of the Committee. The Director-Elect of each Division shall assume the duties of the Director in the Director's absence or when a vacancy occurs.

Section 6: AFFILIATED GROUPS It shall be the purpose of recognized affiliated groups to study problems relating to their area of concern; conduct a program of professional activities; and their duty to inform the NAEA Board on an annual basis of concerns, needs, and proposals relating to their particular interest.

Section 7: STANDING COMMITTEES

a. Professional Materials Committee—Responsibilities will be found in the Policy Manual.

b. NAEA Board Finance Committee—The Finance Committee shall review the financial operation of the Association and prepare the budget for Board approval. The committee shall consist of the President, President-Elect, Past President, Executive Director (ex officio without vote), and one Vice President and one Division Director selected by the NAEA Board. The NAEA Past President shall serve as Chair.

Section 8: SPECIAL COMMITTEES The NAEA President, Chair of the Delegates Assembly, Regional Vice Presidents and the Division Directors may appoint special committees to undertake special assignments.

ARTICLE IV - MEMBERSHIP AND DUES

Section 1: AMOUNT OF DUES The dues for all classes of membership in the Association shall be determined in accordance with Association published policy.

Section 2: CLASSES OF MEMBERSHIP Unless otherwise specified, all classes of membership are for a period of one year. The following classes of membership are established:

a. ACTIVE For those individuals engaged in the teaching of art, or the direction of programs of art education, or in pursuits closely related to the field. Active membership provides all the privileges of membership including the right to vote and hold office.

b. FIRST YEAR PROFESSIONAL For new graduates entering their first year of teaching art. Membership is good for one year only. First year professional membership provides all privileges of Active membership except the right to hold national Association office.

c. ASSOCIATE For individuals not actively engaged in the teaching of art. Associate membership provides all the privileges of membership except the right to vote and hold office.

d. RETIRED ACTIVE For individuals who have retired and have been a member of the Association for a minimum of five (5) years. Retired Active membership provides all the privileges of Active membership. Those individuals in the Retired Active category at the time of the ratification of this revision will be grandfathered. Upon ratification of these bylaws, this criteria becomes effective.

e. STUDENTS For undergraduate students and full-time graduate students. Student membership provides the privileges of Active membership except the right to hold national office.

f. INSTITUTIONAL For institutions directly or indirectly involved in art education. Institutional membership provides all the privileges of membership except the right to vote or hold office.

g. HONORARY Honorary memberships may be conferred upon persons who have made some outstanding contribution to art education and whose names have been approved by the NAEA Board. This membership is conferred for the life of the member and carries full privileges of Active membership.

h. LIFE Life membership is a limited membership category established to be Active between 1972 and 1975, to recognize members who made significant financial contributions to the Association. This category carries full privileges of Active membership. (No longer open for enrollment.)

ARTICLE V - MANUAL OF POLICIES AND PROCEDURES The NAEA Board shall adopt and publish policies which govern the procedures of the Association. Material shall be reviewed biennially by the Delegates Assembly and the NAEA Board and changes made as deemed necessary.

ARTICLE VI - ADOPTION OF CONSTITUTION AND BYLAWS After presentation of the proposals for reorganizations to the membership and upon the majority approval of the votes cast from the current NAEA membership eligible to vote, this Constitution and Bylaws become operative immediately.

ARTICLE VII - FISCAL YEAR The fiscal year will extend from July 1 to June 30.

ARTICLE VIII - RULES OF ORDER Robert's Rules of Order (revised) shall be the authority on all questions of procedure not otherwise covered in the Constitution and Bylaws.

ARTICLE IX - AMENDMENTS The Bylaws may be amended by majority vote of the Delegates Assembly provided that a proposed amendment has been previously approved by the NAEA Board at a regular NAEA Board meeting and that copies have been sent to all members of the Delegates Assembly thirty days (30) in advance of the meeting.

Chapter 3

A National Association: Our Growth, Organizational Development, and Special Projects

by

Charles M. Dorn
NAEA Executive Secretary, 1962-1970
NAEA President, 1975-1977
Professor of Art Education, Florida State University, Tallahassee

My charge is to talk about the beginnings of the NAEA most especially with regard to the establishment of the office, its early organizational changes, and the special projects attempted in our first decade as a unified association. I am aware, of course, that my main credential for dealing with this is my arriving at being in "one of the oldest living categories" which in my case refers to my being the second Executive Secretary, now, Executive Director, of the NAEA from 1962-1970. John Mahlmann (1972), my successor in that office, may have best characterized those early years with a quote from Charles Dickens's *Tale of Two Cities*:

> *"It was the best of times, it was the worst of times. It was an age of wisdom, it was an age of foolishness. It was an epoch of belief, it was an epoch of incredulity. It was the season of light, it was the season of darkness. It was the spring of hope, it was the winter of despair. We had everything before us. We had nothing before us." (p. 3)*

These were, in spite of everything, also incredibly exciting times for a green, untested, relatively unknown mid-west college professor who would come to associate with the likes of such professional heroes as Edwin Ziegfeld, Howard Conant, Manny Barkan, Jerry Hausman, Irv Kaufman, Edmund Feldman, Edward Mattil, and some of then relatively unknown youngsters in the business like Elliot Eisner, Laura Chapman, Brent Wilson, Arthur Efland, David Templeton, and Guy Hubbard. I was indeed fortunate to be educated by some of the nation's best art education thinkers.

In the brief time allotted, I will limit my comments to what I view as those events which inspired the three most significant changes in this stage of the Association's development: (1) The establishment of a unified voice, (2) our development as a learned society, and (3) the democratization of the NAEA governance. Two events which I will not discuss in detail are the 1963 Constitution and the regionals, which have been dealt with by my colleagues Ivan Johnson (Chapter 2) and John Michael (Chapter 1).

The NAEA Foundational Years, 1947-1958

Before I do this, however, I think it is most important to understand the political and social climate which was the driving force in the NAEA's foundational years. This was best described by our first President, Edwin Ziegfeld (1972), as coming at a time when our country was unwinding from its prodigious efforts in World War II, at a time, according to Ziegfeld, when men and women by the millions were returning to civilian life, at a time when many Americans were picking up the strands of lives interrupted by the war and, for others, the building of new lives to replace those that had been unalterably changed. Put in Ziegfeld's own words:

The intensity and magnitude of this postwar effort can only be suggested, but it was an exciting time to

> *be a part of. Life was again asserting itself. In 1945, the United Nation's Charter was signed in San Francisco; in 1946, UNESCO, the cultural arm of the UN, was brought into being. Moves leading to the establishment of the International Society for Education through Art were to follow shortly. (p. 8)*

Change and rebirth, indeed, became the norm in these postwar times, and art educators became a part of that rebirth in the formation of the NAEA in 1947 and in the establishment of our national headquarters in 1958. Ralph Beelke (1972), NAEA's first Executive Secretary from 1958 to 1962, and who died in 1978, described our beginnings in the following way:

> *The Washington office of NAEA was opened on a sunny day in August, 1958. It didn't matter that it was a sunny day, for the office was a cubby-hole with no windows, in the basement of the NEA Education Center. There was a space for a desk and chair and two visitor's chairs. A small outer office had room for only a secretary's desk. Again, it didn't really matter. The secretary was only half-time; the phone didn't ring much; there was no mail to speak of; and business was slow. A trip to Kutztown, Pennsylvania, to secure all the records and property of the NAEA from Italo de Francesco, first Secretary-Treasurer, found only a typewriter and one file drawer of papers, mostly records of Council meetings and correspondence of the first ten years. But the papers now had a permanent home; art education had an address and was finally joined with other professional associations in a physical way. The dream of "professionalism" for art education was represented by a national association with a secretariat and a paid staff was finally being realized. (p. 14)*

Beelke along with other leaders of the NAEA were well aware of the many important changes occurring in American education, including the power shift in the teacher training effort from the teachers colleges and former normal schools to the comprehensive universities; the transfer of art education programs from the education schools into schools and colleges of art; and the expansion of U.S. teacher education programs and public school systems to meet challenges of the so-called "baby boom." Although these and other developments radically changed the character of the NAEA membership by 1961, Beelke and the NAEA Board were unable to meet these new challenges faced with the reality of the NAEA being only one of five art education organizations (four regionals and NAEA) governed by five different boards operating under five separate budgets with five independent conferences and publication programs.

These new postwar educational developments also inspired changes in both the demographics and the scholarly makeup of NAEA membership. On the college level, one such development was the proliferation of art teacher education programs throughout the nation, and another, the requirement for a doctorate as the terminal degree for teaching in art education programs. As a result, NAEA no longer was strictly an Eastern Regional institution, and its studio centered programs no longer totally met the needs of members who saw new importance in scholarly study and research in art education.

The Reorganizational Years, 1962 - 1970

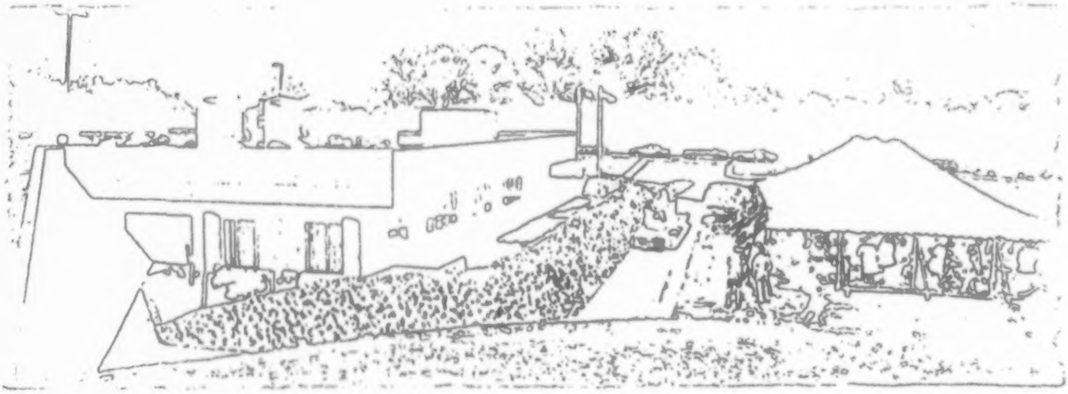
In 1962, with the exceptions of moving to a little larger space on the third floor of the NEA building and some additional secretarial help, the NAEA office was remarkably similar to the one Beelke described. We were still five associations—the NAEA and four regionals: Eastern, Western, Southeastern and Pacific. Our membership, except for the Eastern Regional, was centralized and members paid their eight dollars dues with NAEA being allowed to keep three dollars to run the Washington office. Considering that the membership at that time was only about three thousand, one can readily see that the NAEA had to generate a good deal of additional income in order to meet even its payroll. The four regionals were governed by four separate boards, which issued separate publications and conducted regional conventions on the even-numbered years. The Western and Eastern Regionals had substantial bank accounts while the NAEA supported its publications mostly through income from its biennial conference on the odd-numbered years or through whatever other revenue it could generate.

The NAEA in 1962 was governed by a Council of 21 individuals who met to conduct business once a year—on the even years in Washington and on the odd years at its Biennial Convention. Of the 21 members, five were supervisors, fifteen were from higher education, seven from Eastern colleges, two from art schools, and one additional member from the commercial field. Of the college level members, three were from state universities, and the remaining twelve from teacher colleges, former normal schools or newly named state universities emphasizing the training of teachers. Today's Board with three college members and eight non-college members stands in stark contrast with the NAEA Council of 1962. With regard to the NAEA budget, an even greater contrast exists between our 1962 program, which cost $39,000.00, and today's budget, which stands at over a million and a half.

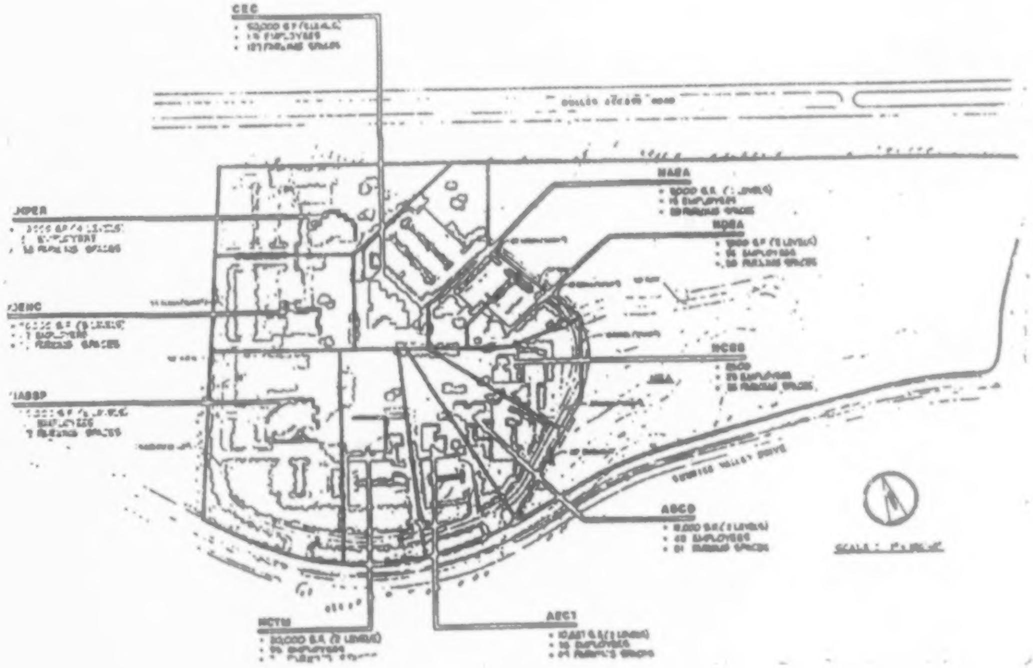
During the period 1962-1970, two other events affecting American education in general also encouraged changes in the NAEA. One was President Johnson's "Great Society," and the other was the growing militancy of the nation's teachers who were demanding a greater voice in the operation of the schools. The primary effect of the "Great Society" was a windfall of new federal dollars for research and development in education, and the major effect of the new teacher militancy was the unionization of the teaching profession and the demand for professional associations to pay more attention to so-called "conditions of work" issues.

The NAEA was most directly affected by the new teacher militancy through the National Education Association's rapid transition from a learned society into the nation's largest teacher's union. Because the NEA's 34 independent departments decided to remain as learned societies, the NEA evicted the NAEA and its sister departments from its downtown Washington building. This required the NAEA, along with the other NEA departments, to purchase options on land for the construction of future headquarter buildings in Reston, Virginia. Although this move helped the departments escape becoming part of the union movement, it did not help them to avoid the demands by members, who were also members of the NEA, for a voice in the leadership and management of the subject discipline associations.

Construction of the NAEA headquarters building renovation, 1990.



In a vigorous breeze and the glisten of sunlight on green Virginia land, the NAEA headquarters building at Reston was officially dedicated on Friday, April 8, 1977, at 3:00 p.m. NAEA members, past presidents of the Association, Board members, and guests assembled under the tent pitched in the NAEA parking lot, to celebrate a milestone in NAEA history: the completion of a national center for art education—a visible and significant step in the growth of the NAEA and of the profession.
From the *NAEA News* (May 1977), Vol. 19, No. 5.



From the *NAEA News* (June 1971), Vol. 13, No. 10.

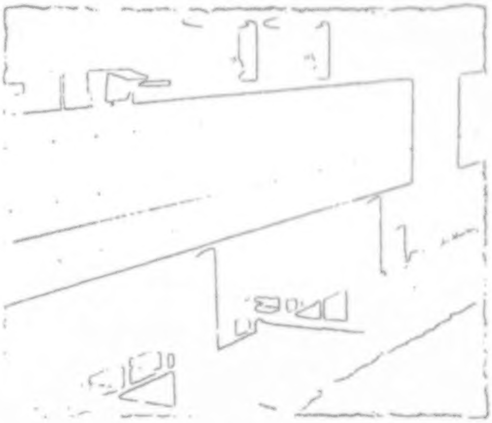
BEST COPY AVAILABLE

The so-called "angry young teacher" movement also affected the NAEA through the new ways schools came to be administered. Union contracts not only dealt with wages, but also with the composition of the teaching day and the amount of time teachers could be required to spend on in-service activities and committee work. Although the effect of these two conditions of work decisions on art education have never been researched, they did affect the employment of art educators in at least two ways: one, through the demand for special subject teachers to cover the classroom teachers newly acquired preparation time and, two, in meeting the increased costs of those new hires through the paring down of administrative staff, most especially, those at the supervisory level. The most direct effect of these events was to substantially increase the number of art teachers employed in the nation's schools and decrease the number of so-called specialists, art supervisors and art directors, especially in the state of California, where these individuals were employed mainly to develop curriculum and conduct teacher training activities. California was especially hard hit because classroom teachers in their salary negotiations had to choose between receiving more salary or continue supporting specialists who could no longer require teachers to attend workshops and who, in most cases, made classroom visits only every other year.

While the NAEA lost those former specialists who could not return to the classroom, the most dramatic impact on membership was felt in the larger Southern, Midwestern, and Eastern cities where the once powerful supervisors could in earlier times require art teachers to attend their state, regional, and national meetings. We should never underestimate the importance of such city art directors as Mary Cole of Chicago, Olive Riley of New York, Mary McKibben of Pittsburgh, Marion Quin Dix of Elizabeth, NJ, George Horn of Baltimore, Jack Bookbinder of Philadelphia, and others who contributed so much to the early growth and leadership of the NAEA.

The Great Society's new found wealth for the support of research in education also had an important effect, both on the NAEA and on the profession, through the establishment of U.S.O.E.'s Division of Cultural Affairs. Art, music, dance, and theater specialists were hired by Kathy Bloom, and over one million dollars in new money was made available to the field for research and development. In the early sixties, money was used to support a number of developmental conferences including Howard Conant's 1965 Seminar on Education in the Visual Arts; Ed Mattil's 1966 Penn State Seminar; Manny Barkan's 1967 Aesthetic Education Project at Ohio State; and Stan Madeja's 1970 CEMREL Project in St. Louis. The new, young Ph.D. scholars now in the universities also benefited from the new money—Ken Beittel at Penn State, for his self-reflective studies; Dave Ecker at Ohio State; Laymen Jones at Penn State, for student teacher dialogues; Bob Clements at Ball State, for culturally deprived students; Jack Morrison at UCLA, for expressive behavior; Ron Silverman at Cal State, for disadvantaged youths; Ralph Smith at Illinois, for aesthetic education; Norman Rice at Carnegie, for fine arts curricula; Leon Frankston at Penn State, for art products; Hanna Rose at the Brooklyn Museum, for disadvantaged youth; Herb Burgart at Richmond Polytech Institute for creativity; and others too numerous to mention.

The NAEA was also the recipient of federal funds for several developmental projects including: the Newer Media Project directed by Vince Lanier, the Supervision Project directed by Leslie Bishop, the Curriculum and Instruction Project directed by Alice Baumgarner, the Belgrade Yugoslavia International Symposium, the Behavioral Objectives Pre-Conference Seminars, and Project Impact developed by Charles Dorn.



NAEA headquarters building renovation, October 1990.

The NAEA as a Unified Voice

The 1963 Constitutional Convention, which reorganized the five Associations into a single national association and which created a governance structure responsive to the so-called "grass roots" memberships, in a way was a change whose time had come. During the post war years, our membership base had shifted from the East to the Midwest and began to spread throughout the entire U.S. Our newer members were no longer the docile and soft-spoken breed of the past but wanting a voice in the affairs of their association and in those professional programs directed towards improving the working conditions of art teachers. As a consequence, the NAEA began the process of becoming a single national voice through its reorganization into one national association with a unified membership representing teachers of art through a single conference, a publications program publicizing national standards for the profession, and the promotion of commonly held values of its membership in our communities, states, and the nation.

NAEA Growth as a Learned Society

The shift of the teacher education programs from the normal schools to the universities, the requirement for teacher educators to earn the Ph.D., and the availability of research funds for the newly graduated scholars in the field, all contributed to the rapid expansion of the art education literature; the creation of *Studies in Art Education*, our journal of issues and research; the Seminar for Research in Art Education; and to attracting such imminent scholars as June McFee, Edward Mattil, Elliot Eisner, and Edmund Feldman to important leadership positions in the governance of the association. Our annual conference changed from a limited number of lectures by a few prominent speakers from outside the field to one offering hundreds of individual sessions selected from more than a thousand proposals submitted by the membership. As a result, our membership today is better educated, more professionally qualified, and better informed of the problems and prospects of the field than ever before.

NAEA Democratization

The Association's growth, through increased membership and expanded opportunities for individual members to have a voice in its leadership and its professional programs, has dramatically changed both the governance of the Association and the programs we support. The creation of the States Assembly (now Delegates Assembly) in the 1963 Constitution has given much greater power to our state associations and to the practitioner who teach art in the school. Participation in the affairs of the Assembly has become the major route for accessing the presidency of the Association. Unlike the early years when two-thirds of NAEA Boards were college professors and only every few years a state or city supervisor became president; today, most board members come from non-college positions, and it is now possible for someone like Bob Curtis, a classroom art teacher, to be elected as its president.

The NAEA Projects

There were at least six important projects sponsored by the NAEA during this important time period. These included three projects funded by U.S.O.E.'s Arts and Humanities Branch: The Newer Media Project, the Supervision Project, and the Curriculum and Instruction Project; one other funded by U.S.O.E.'s Cooperative Research—The Behavioral Objectives Seminar, and two international conferences, one funded with money from Public Law 480 and the other, the INSEA 19th World Conference, funded by the National Endowment for the Arts.

The NAEA's first three federally funded developmental conferences were the 1965 uses of Newer Media in Art Education Project, directed by Vincent Lanier; the 1966 Conference on Curriculum and Instruction Development in Art Education, directed by Alice Baumgarner; and the 1965 Seminar for Improving the Effectiveness of Supervisor's in Art Education, directed by Leslie Bishop. Both the Newer Media Project and the Curriculum and Instruction Conferences, which were held in Washington, D.C., supported the expenses of 40 or 50 members to attend meetings dealing with innovations in school programs. The 1966 Supervision

Seminar, which was held in Atlanta, Georgia, supported the expenses of 35 or 40 state directors of art and school art directors and supervisors to attend a conference directed specifically toward improving the effectiveness of supervisors.

All three of these conferences were included in that category of conferences supported by the Arts and Humanities branch which Harlan Hoffa called "revivals," because in his view they failed to generate important changes in the profession. However, the NAEA's viewpoint was that these conferences were a resounding success, especially in demonstrating that the newly reorganized NAEA could find financial support for art educators from all over the U.S. to come together to learn new ideas and share with colleagues what were then new developments in the field. The NAEA Board and its officers tended to agree more with Kathy Bloom's (1976) view of these conferences when she noted:

> *Foremost was the sheer fact of convening so many influential people in the arts and in arts education and a wide range of other fields—around 1,500 people in all—to learn from each other, work together, perhaps think new thoughts. Equally important was the efficacy of the experience, which, of course, varied from conference to conference in persuading a fair proportion of these people to start concentrating on national problems and priorities. (p. 30)*

NAEA's next project to be funded was the Pre-Conference Educational Research Training Program for Descriptive Research in Art Education, directed by Gordon Kensler. The purpose of these institutes was to provide members with a workable concept of descriptive research and the fundamental techniques of observation that could be used in arts institutions. The institutes were held for three days prior to each of the four 1970 regional conventions. The participants were expected to acquire skill in: (1) problem definition and descriptive research, (2) selecting research design for descriptive studies, and (3) the methodology for implementing descriptive study using observation techniques.

These institutes were the NAEA's first attempt to sponsor training institutes for its members. In retrospect, I believe the institutes not only provided our members with important research skills, but they also helped identify and unite those members of the profession who shared a common belief in the importance of descriptive research in art education. While initially some NAEA Board members were opposed to sponsoring these institutes, most of those who originally opposed them later agreed that the institutes were both successful and much appreciated by the regional membership.

The NAEA also sponsored two international projects: one, the New Directions in Art Education International Symposium in 1967, and the other, the INSEA World Congress in 1969. The Yugoslavia Symposium was supported by Public Law 480 monies. The Symposium, which was held in Belgrade and was co-hosted by the Yugoslavian INSEA organization, supported papers by 30 speakers from the U.S., Canada, and Eastern and Western Europe. The Congress was unique in that it provided opportunities for a beginning dialogue between Western art educators and their colleagues from the then so-called Eastern Block Countries of East Germany, Poland, Czechoslovakia, and Yugoslavia.

The NAEA's second sponsored international meeting was made possible by a grant from Roger Stevens of the National Endowment for the Arts. The funds were used to support the 19th INSEA Congress in New York City, August 7-13, 1969. The program was developed by Edwin Ziegfeld, NAEA Past President, who was at that time also Chairman of the Department of Art and Education, Teachers College, Columbia University.

The Congress attracted nearly a thousand participants from the U.S. and throughout the world to discuss the theme, "Education through Art: Humanities in a Technological Age." The conference report contained 25 papers from art education scholars in the U.S., Japan, Australia, Canada, England, France, India, Italy, the Netherlands, Nigeria, the Philippines, Poland, Scotland, the West Indies, Wales, West Germany, and Yugoslavia.

The NAEA as People

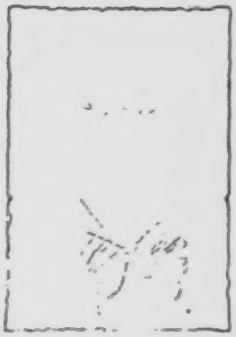
Would time permit, much more could be said about these events and other projects that changed the character of the nation's educational systems and influenced the NAEA's unification, professionalism, and democratization efforts. In spite of such time constraints, however, I would be remiss to end this at a point where the reader may be left with the impression that these events by themselves were solely responsible for the changes in the NAEA.

Ralph Beelke (1972), speaking about some of these changes on the occasion of our 25th Anniversary, made an extremely important point when he noted that "associations are essentially people," quoting Beelke,

> *... associations are essentially people and that their fates revolve around the dreams, aspirations, and sweat and blood of individuals who work for something in which they believe. The NAEA is a history of individuals who believe in art education and who were willing to give their time, energy, and money to pursue a cause! The years 1958-1962 are years filled with the hopes, dreams, and hard work of many people. (p. 14)*

What Beelke was pointing out is that the changes which came about would not have happened without the dreams, aspirations, and sweat and blood of individuals who worked for something in which they believed. This suggests that the Constitution, which reorganized the five Associations into one, would not have happened without the hard work and vision of people who served in NAEA leadership roles in those formative years. In particular, I feel credit should be given to at least three of our past presidents: Edward Mattil, who under pressure supported a strong national Association; Ralph Beelke, whose personal demeanor inspired the love and respect of all who worked with him; and Ivan Johnson, without whose statesmanship the Constitution could not have been written.

Similar credit should also be given to the leaders of the regional groups. Considering that both the Eastern and Western Regionals had been in existence since the 1890s, it was not easy to give up old traditions, ways of thinking, and fond memories of times past, just to plow new ground. These regional leaders, like those in our National organization, also worked for something they believed in.



The National Archives of the NAEA was made more complete a few weeks ago when two large boxes of materials arrived from the headquarters of Binney & Smith, Inc. William H. Milliken, Jr. one of NAEA's most ardent supporters since the inception of the Association, and long time Eastern Arts Association member, donated the materials from his personal collection. Paramount in the bequest is the Milliken Photographic Archives.

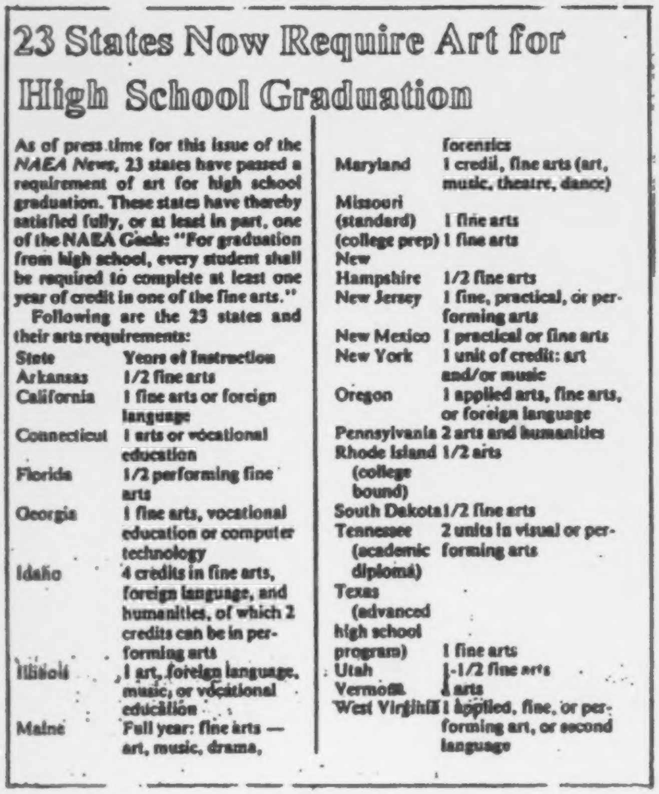
For more than 50 years Bill has been photographing art conventions from Maine to California. Hardly an art education conference of major significance has been held that Bill was not there to record the deliberations for posterity. Some rare photographs in panoramic view are among the collection.

In addition, a complete collection of NAEA National Convention programs was received from Bill, as part of the collection, which, for the first time in the history of the Association, provides documentation of all the National meetings since the founding of the NAEA in 1948.

For the future of the Association and for the benefit of future researchers in the field of the history of art education, these documents will prove invaluable. The National Art Education Association, as well as all art educators, are indebted to Bill for this most generous gesture. Many thanks, Bill, for your kind consideration.

From the *NAEA News* (March 1978), Vol. 20, No. 4.

Change for the regional membership also was not easy. The early NAEA conferences, which were convened in the odd-numbered years, were not that much different in program or in the number attending from the conferences of the Eastern and Western Regionals. Regional members saw little difference between the Regional and National years, though expecting their officers to serve both the regional and national organizations. It must have truly been difficult for the regional officers in those days to serve both the members that elected them to preserve the regional and, at the same time, the national organization which expected them to change the regional structure in favor of a strong national.



23 States Now Require Art for High School Graduation

As of press time for this issue of the *NAEA News*, 23 states have passed a requirement of art for high school graduation. These states have thereby satisfied fully, or at least in part, one of the NAEA Goals: "For graduation from high school, every student shall be required to complete at least one year of credit in one of the fine arts."

Following are the 23 states and their arts requirements:

State	Years of Instruction
Arkansas	1/2 fine arts
California	1 fine arts or foreign language
Connecticut	1 arts or vocational education
Florida	1/2 performing fine arts
Georgia	1 fine arts, vocational education or computer technology
Idaho	4 credits in fine arts, foreign language, and humanities, of which 2 credits can be in performing arts
Illinois	1 art, foreign language, music, or vocational education
Maine	Full year: fine arts — art, music, drama, forensics
Maryland	1 credit, fine arts (art, music, theatre, dance)
Missouri (standard)	1 fine arts
(college prep)	1 fine arts
New Hampshire	1/2 fine arts
New Jersey	1 fine, practical, or performing arts
New Mexico	1 practical or fine arts
New York	1 unit of credit: art and/or music
Oregon	1 applied arts, fine arts, or foreign language
Pennsylvania	2 arts and humanities
Rhode Island (college bound)	1/2 arts
South Dakota	1/2 fine arts
Tennessee (academic diploma)	2 units in visual or performing arts
Texas (advanced high school program)	1 fine arts
Utah	1-1/2 fine arts
Vermont	1 arts
West Virginia	1 applied, fine, or performing art, or second language

From the *NAEA News* (April 1986) Vol. 28, No. 2.

In the transition years, people on both sides of the unification issue were to test their friendships with one another and their allegiances to older ways of doing things. It would have been easier to serve both sides, but everyone knew that could not be.

Mention should also be made of a few other NAEA past presidents who served well in those transition days. Some, but not all, of those to whom I feel we are indebted are: the late Ruth Ebken, who, as President, took a very forthright stand against some who would have liked for the NAEA to turn its back on research training; Harlan Hoffa and Bill Lockhart, who kept the faith when our building program seemed doomed; and to Elliot Eisner, who, as President-Elect, helped firm my decision to go ahead with the financing of our NAEA headquarters building in Reston, Virginia.

In conclusion, it can be rightfully noted that these important changes in the NAEA came about because of the post-war changes in American education, the vision and steadfast leadership of NAEA governance, and the loyal support of our membership. During this brief period in our history, we unified five art education organizations into a single national voice in support of art education in the U.S.; we helped expand our vision of art education curriculum in the schools to include study in such areas as: art history, art criticism, and aesthetics; and we altered our governance structure to become more responsive to the needs of all the NAEA members.

BEST COPY AVAILABLE

What we have accomplished—and this in my view is considerable—we owe both to these early revisionaries and also to those who have come along since who have helped us stay the course and go on to even greater and more significant accomplishments. This is, I guess, not all that surprising when we consider as Beelke noted "that associations are, after all, people."

References

Barkan, M. (1967). New direction in art education. In *Report of the International symposium*. Washington, D.C.: United States Office of Education.

Beelke, R. (1972). Associations are people. *Art Education, 25*(1), 14-17.

Bishop, L. (1970). *Report on seminar for improving the effectiveness of supervisors in art education.* Washington, D.C.: National Art Education Association.

Davis, B.J. (Ed.) (1969). *Report on the 19th world congress of INSEA*. Washington, D.C.: National Art Education Association.

Kensler, G. (1971). *Observation, a technique for art educators.* Washington, D.C.: National Art Education Association.

Mahlmann, J. (1972). Editorial. *Art Education, 25*(1), 3-4.

Murphy, J. and Jones, L. (1976). *Research in art education/a federal chapter.* Washington, D.C.: U.S. Department of Health, Education, and Welfare.

Ziegfeld, E. (1972). *Our progress—and our job*, revisited. *Art Education, 25*(1), 8.

Construction is in full swing at the NAEA headquarters in Reston, VA, Spring 1990.

Some Significant Indications of NAEA Growth and Development

NAEA Operating Finances*

Year	Revenues	Expenses	Balance
1949 (February)	$5,640.95	$739.51	$4,901.44
1951	$26,622.00	$21,939.00	$4,683.00
1953	$25,008.00	$19,176.00	$5,832.00
1955			
1957			
1959	$50,991.00	$54,113.00	($3,122.00)
1960	$44,177.00	$38,998.00	$5,179.00
1961	$64,036.00	$63,715.00	$321.00
1962	$57,185.00	$61,837.00	($4,652.00)
1963	$76,733.00	$75,916.00	$817.00
1964			
1965	$141,369.00	$122,771.00	$18,598.00
1966	$153,180.00	$163,589.00	($10,409.00)
1967	$143,440.00	$139,381.00	$4,059.00
1968	$232,513.00	$240,280.00	($7,767.00)
1969	$249,544.00	$265,151.00	$15,607.00
1970	$253,405.00	$270,805.00	($17,400.00)
1971	$265,477.00	$293,264.00	($27,787.00)
1972	$252,883.00	$287,030.00	($34,147.00)
1973	$330,259.82	$280,052.62	$50,207.20
1974	$350,322.54	$265,470.58	$84,851.96
1975	$363,493.33	$335,353.40	$28,139.93
1976	$437,728.32	$399,962.37	$37,765.95
1977	$497,912.00	$478,254.53	$19,657.47
1978	$575,013.00	$601,257.00	($26,244.00)
1979	$597,910.00	$640,584.00	($42,674.00)
1980	$646,058.00	$692,540.00	($46,482.00)
1981	$654,124.00	$660,481.00	($6,357.00)
1982	$742,688.00	$701,548.00	$41,140.00
1983	$725,775.00	$769,585.00	($43,810.00)
1984	$776,389.00	$762,619.00	$13,770.00
1985	$668,778.00	$560,934.00	$107,844.00
1986	$779,103.00	$610,396.00	$168,707.00
1987	$951,728.00	$717,799.00	$233,929.00
1988	$1,049,553.00	$891,084.00	$158,469.00
1989	$1,308,297.00	$950,824.00	$357,473.00
1990	$1,294,426.00	$1,046,825.00	$247,601.00
1991	$1,355,233.00	$1,266,193.00	$89,040.00
1992	$1,359,898.00	$1,339,820.00	$20,078.00
1993	$1,686,037.00	$1,450,580.00	$235,457.00
1994	$1,802,352.00	$1,738,881.00	$63,471.00
1995	$1,842,765.00	$1,902,444.00	($59,679.00)*
1996	$1,840,561.00	$1,558,685.00	$281,876.00

*These amounts are taken from various sources and at various months of the year since exact records for each year are not available until 1973.

* A loss is shown due to transfer of $345,065 to the National Art Education Foundation (including a Halvorsen Scholarship bequest and NAEA contribution of $100,000). Note: data in these tables reflect the fiscal year operating budget, not the accumulated NAEA reserves nor the funds in the Foundation.

National Office: National Art Education Association

1948-1957 State Teachers College Kutztown, Pennsylvania—Business and Editorial Office

August 18, 1958 Opening of the first "national office" of NAEA at the National Education Association Building, 1201 16th Street, Washington, D.C.

April 5, 1971 Statler Hilton Hotel, Dallas, Texas, site of the 11th Biennial convention of the NAEA, President William Bealmer kicks off the building fund campaign for the new national headquarters building.

October 18, 1972 The architectural firm of Gwathmey-Duke, Inc., of Springfield, VA, successful bidders for the contract to design the new headquarters building—Buford W. Duke, Jr., senior partner of the firm in charge of design.

October 13, 1973 Crayon, Watercolor and Craft Institute members pledge $10,000 towards the construction of the new building.

July 12, 1974 NAEA offices move to temporary quarters in Reston, VA, overlooking the property where the new building would be built.

September 18, 1974 Buford W. Duke, Jr., now a partner in firm of Benham-Blair-Winesett-Duke, Inc., submits revised plan of new building to the Board of Directors for approval. The plan was accepted.

September 20, 1974 The Board of Directors announce a Life Membership Program to aid in funding construction of the building program.

April 6, 1976 Glassie, Pewett, Beebe & Shanks, attorneys-at-law for the Association, prepare final loan documents with the Columbia Federal Savings and Loan Association of Washington, for construction loan on the building.

January 10, 1977 Construction is completed; the contractor turns over the keys for the building to Dr. John J. Mahlmann, Executive Director of the Association.

January 20, 1977 NAEA National Headquarters Staff moves into the new building.

April 8, 1977 Official dedication of the new building takes place at the Center for Educational Associations, Reston, VA.

1979 Gold Medal Architectural Design Award given by the Society of Registered Architects, the highest honor for a small-sized educational facility.

October, 1985 NAEA purchases its first computer for membership, convention, and accounting functions.

October 31, 1988 NAEA Headquarters Building mortgage paid off.

October, 1990 NAEA Headquarters Building addition; contractor turns over the keys to the building to Dr. Thomas A. Hatfield, NAEA Executive Director. No mortgage for the addition is enacted.

November, 1995 NAEA installs its own home page on the Internet and an 800 number for membership and publication orders.

NAEA Building Receives Award

The NAEA headquarters building in Reston, Virginia, has received a gold medal architectural design award by the Society of American Registered Architects. The Society presented the award to Benham-Blair & Affiliates, Inc., architectural/engineering firm which designed the NAEA building. The NAEA structure received highest honors in the small-sized educational facilities category.

In a news release announcing the award, Benham-Blair & Affiliates commented on the building's essential features:

> "Energy conservation, harmony with adjacent structures in the campus-park setting, distinctive utilization of natural land contours, and esthetic sensitivity in creating an environment to enhance the artistic focus and to display the art work of the National Art Education Association were design parameters for the NAEA Headquarters in Reston, Virginia."

Sigmund J. Gerber, president of the architectural's firm's eastern division, stated further:

> "The natural insulation properties resulting from the subterranean design; roof sculpture garden with 18 inches of earth, sod, and structural materials; and generous roof overhangs combined to produce energy savings of 28 percent over a traditional structural design."

The award was announced at the Society of American Registered Architects' recent annual convention in Philadelphia.

From the *NAEA News* (January 1979), Vol. 21, No. 3.

BEST COPY AVAILABLE

National Visual Arts Standards and Goals 2000 Legislation

The Goals 2000: Educate America Act, the national education reform legislation, was codified into law on March 31, 1994, following a bipartisan education reform effort spanning two administrations. Goals 2000 provided seed monies ($105 million) for state and local education reform programs with additional funding available through the Elementary and Secondary Education Act. The legislation authorized $400 million in its first year for school reform efforts and up to $27 million for panels to oversee the establishment of national content, opportunity-to-learn, school delivery, and job skills standards. Then, there was significant funding ($10 billion in the ESEA bill) to assist states to implement the reforms. This reform effort involved the development of academic standards for all children, describing what every child, K-12, should know and be able to do in visual arts, dance, theatre, and music.

The National Standards for Arts Education were drafted by the Consortium of Arts Education Associations (National Art Education Association, American Alliance for Theatre and Education, National Dance Association, and the Music Educators National Conference) under grants from the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities. The project was overseen by the National Committee for Standards in the Arts, consisting of representatives from education, business, government, parents, school principals, and the arts. The National Standards for Arts Education were the first to be finalized as a part of the national education agenda outlined in Goals 2000. They joined efforts becoming equal partners in other academic disciplines—English, math, science, history, geography, civics, and foreign language. This is a status that had never happened for art education before. There had never been this recognition and this kind of financial support.

The National Standards are voluntary and not a federal mandate for U.S. schools. As a grass-roots reform effort, each school district is to choose how to use the standards. States and schools have to apply for the funds. All will be implemented on the state and local level. The *National Visual Arts Standards* are not a national curriculum but simply a listing of what students should know and be able to do in the arts. They can be organized to accommodate a school's program, instructional practices and methods of including specific content, materials, and equipment.

The *National Visual Arts Standards* are subdivided according to grade level (K-4th, 5th-8th, and 9th-12th) and into six content areas: (1) Understanding and applying media, techniques, and processes, (2) Using knowledge of structures and functions, (3) Choosing and evaluating a range of subject matter, symbols, and ideas, (4) Understanding the visual arts in relation to history and cultures, (5) Reflecting upon and assessing the characteristics and merits of their work and the work of others, (6) Making connections between visual arts and other disciplines. The Standards were formally presented to Secretary of Education Richard Riley in March 1994.

In 1994, the NAEA published *The National Visual Arts Standards*, making the Standards available to all NAEA members. President Hansen then noted that seed monies were available so the local school districts could begin to implement the arts and other academic standards.

The initial Goals 2000 application form (about four pages) requires states to explain the processes they will use to draft standards and create assessment instruments. The Standards recognize that a comprehensive, sequential program in visual arts is an essential part of the education of every child so that all high school graduates will be visually literate, understanding, and using sensitive and powerful visual images as part of their daily lives.

In 1995, each state department of education was surveyed concerning the adoption and alignment of the *National Visual Arts Standards*, giving an indication of what might follow in the nation's 15,350 school districts. A detailed result of this survey, *Status of the Arts in the States*, was reported by Larry N. Peeno of the NAEA Board of Directors in the February, 1996, issue of the *NAEA News*. The survey revealed the following concerning official adoption: 8 states (16%) adopted, 1 state (2%) planned to adopt, 40

"WORK CONTINUES ON ART STANDARDS"
Members of the Art Standards Committee during the meeting June 3-5 at the NAEA office. (From left): Thomas A. Hatfield, NAEA Executive Director; Larry Peeno (MO); Mac Arthur Goodwin (SC); and Jeanne Rollins (TX) Chair.
From the *NAEA News* (August 1993), Vol. 35, No. 4.

tates (80%) had not adopted. Concerning alignment, 49 states (98%) use the National Arts Standards as a guide/resource/foundation, etc. for writing state standards, frameworks, and assessments (one state being undecided), 40 states (80%) indicated their standards will be voluntary, 6 states (16%) noted their standards will be mandatory, and 2 states (4%) were undecided whether they will be mandatory or voluntary. Concerning assessment in the arts, 5 states (10%) currently assess, 37 states (74%) plan to assess, 8 states (16%) had no plans at the time to assess. These results indicate that the states, for the most part, are using the national standards as a resource and are concerned with assessment in the arts.

Members of the NAEA Visual Arts Standards Task Force are: Jeanne Rollins, Chair (TX), Carmen L. Armstrong (IL), Mac Arthur Goodwin (SC), Larry N. Peeno (MO), James M. Clarke (TX), and Thomas A. Hatfield, Executive Director and Coordinating Council Member.

Note: *The National Visual Arts Standards* were published in the *NAEA News*, June 1994, Volume 36, Number 3, pp. 3-11, and were made available in booklet form from the NAEA office.

Arts Standards: Q & A's

Published as a public service
by the
National Art Education Association,
1916 Association Drive, Reston, VA 20191-1590

Q: What are the National Standards for Art Education?

A: The standards are guidelines describing what every U.S. schoolchild, through grade 12, should know and be able to do, in four areas of the arts: music, dance, theater, and the visual arts. For teachers, the standards serve as a framework to develop quality arts education curricula.

Q: Aren't the Standards really a national curriculum?

A: No. They are a list of what pupils should know and be able to do in the arts. A curriculum is much more specific and includes features such as organization of content in a philosophical stance, sequencing, teaching methods, and materials. There are specific differences among the national standards; a *state framework* which begins to focus more closely on organization of content; a *district curriculum* which also includes suggested teaching methods and materials; and *instructional standards* which are very specific in content, and especially methods, materials, and equipment.

Status of States' Goals 2000 Funding

State	Date awarded	Amount
Alabama	Withdrew	
Alaska	Sept. 11	$1,547,345
Arizona	Sept. 21	5,450,582
Arkansas	Aug.	103,650,495
California	Oct.	342,111,705
Colorado	July 17	4,288,514
Connecticut	Aug.10	103,460,756
Delaware	July 20	1,291,544
Florida	July 17	15,861,034
Georgia	Undecided	
Hawaii	Aug. 10	1,381,641
Idaho	Undecided	
Illinois	July 19	15,992,571
Indiana	Application in progress	
Iowa	Application in progress	
Kansas	Aug. 22	3,193,916
Kentucky	July 17	5,775,274
Louisiana	July 17	7,968,128
Maine	July 20	1,647,540
Maryland	Aug. 10	5,379,938
Mass.	Sept. 12	6,990,859
Michigan	July 20	4,371,488
Minnesota	Application in progress	
Mississippi	Application in progress	
Missouri	Application in progress	
Montana	Withdrew	
Nebraska	Application in progress	
Nevada	Sept. 12	1,419,052
New Hampshire	Never participated	
New Jersey	Application in progress	
New Mexico	July 20	2,782,261
New York	Aug. 10	27,112,295
NC	Sept. 6	7,745,087
ND	Sept. 29	1,340,576
Ohio	Oct. 18	14,833,684
Oklahoma	Application in progress	
Oregon	July 20	4,012,392
Penn.	July 17	15,529,194
RI	Sept. 18	1,480,004
SC	Application in progress	
SD	Application in progress	
Tennessee	Oct. 20	6,387,802
Texas	Aug. 2	29,228,278
Utah	July 17	2,587,039
Vermont	Sept. 12	1,272,847
Virginia	Never participated	
Washington	July 17	6,328,974
West Virginia	Application under review	
Wisconsin	Application in progress	
Wyoming	Application in progress	

From the *NAEA News* (February 1996), Vol. 38, No. 1.

Q: Even if we need standards, why do they have to be "national" standards? Can't local school districts be allowed to create their own standards?

A: Remember, the national standards are *voluntary* guidelines. Local school districts, driven by local action and local control, will determine how the standards can best be implemented to reflect the interests and priorities of each community. Remember, too, that we have never had national education standards before. The mere fact the standards exist will provide significant advantages. Art education is now one of the subjects in the national goals; there are support monies to assist in the reform movement; and the standards provide leverage to advance art as an equal partner in the local and state education enterprise.

Q: Are these standards really necessary?

A: Yes. They are. Parents and taxpayers have a right to know what we expect our children to know and be able to do. Just as businesses have standards and processes in place to ensure quality and consistency, to establish what they're doing right, to establish baselines, so too do we need educational standards. The standards are an answer to the widespread desire to improve overall academic standards, and student performance, in U.S. schools.

Q: Do U.S. schools have to accept these standards?

A: No, although students would be well served if they would. The standards encourage local action and local control of the education agenda. The standards can and will be modified to best reflect the needs of each community, school, as well as state.

Q: How long will this adoption process take?

A: There are more than 15,000 school districts in the U.S., so obviously it's not going to happen overnight. In anticipation of the standards, and as a reflection of local initiative, some states, such as Tennessee, Georgia and Nevada, are prepared to quickly adopt the standards. In other states, the process will take longer.

Q: Do parents, teachers and community members play a role?

A: Yes, they play the most critical role, to the extent that parents, teachers and community members become involved in helping to shape the education agenda so that it best reflects the interests and priorities of their community. Each community will decide what they want for their children and how to improve individual schools.

National Art Education Foundation—Member Grant Programs

The National Art Education Foundation was established in April of 1985 by NAEA President, Nancy P. MacGregor. Because NAEA is not a grants-making association, its capacity to raise revenues that can finance NAEA's program initiatives depends on its fiscal health. The Board of Directors concluded that a separate foundation should be established to assist individual members and state associations through grants initiatives that correspond to NAEA's Constitution, Goals, and Mission. The legal establishment, charter, and prospectus of the National Art Education Foundation were implemented in 1985-86.

The goals of the Foundation are to assist the NAEA to encourage research, to hold public discussions, to sponsor public forums, and to publish reports and articles about art education. The Foundation was established to secure funds and to award grants to NAEA members. The funds are to assist the NAEA in its efforts to represent the teachers of art in America, to improve the conditions of teaching art, and to promote the teaching of art. The Funds are a result of bequests by art educators as an exemplary way to make a permanent contribution to the growth of the visual arts education profession.

The first Foundation Board of Directors were: Dan McCormick, President, Educational Foundation Consultants; Nancy P. MacGregor, NAEA President; William Ellis, Ford Motor Company Executive; Thomas A. Hatfield, NAEA Executive Director; and Howard Adams, Scholastic.

The (1995-96) Foundation Trustees are: Robert Curtis (MI), Charles A. Qualley (CO), Mark R. Hansen (MN), Nancy P. MacGregor (OH), Trustee and Chair: Gerald J. Stashak (SC), and Secretary/Treasurer: Thomas A. Hatfield. In 1996 additional members were elected to the Board of Trustees: Laura Chapman (OH), Mac Arthur Goodwin (SC), Ron MacGregor (British Columbia), Ann Luce (CO), and Liz Smith Cox (SC).

In 1995, the National Art Education Foundation grants included: The Teacher Incentive Grants Program, the NAEA Research Grants in Art Education Fund, The Mary McMullan Fund for Art Education, and The Ruth Halvorsen Professional Development Fund.

In 1989, the first Teacher Incentive Grants were awarded, followed by The Mary McMullan Fund in 1994 with awards of up to $1,000 each. In 1995, The Ruth Halvorsen Professional Development Fund grants were awarded in amounts up to $1,000. The Mary McMullan Fund and The Ruth Halvorsen Professional Development Fund were made possible by substantial gifts from Mary McMullan Packwood and Ruth Halvorsen. The fourth grant program, first awarded in 1996, Research Grants in Art Education, provides up to $3,000 to selected visual arts research projects to address the NAEA Research Agenda.

- **The Teacher Incentive Grants Program** invites proposals for support of projects that promote the teaching of art—including to but not limited to—the instructional process; curriculum; student learning; student assessment; classroom behavior, management, or discipline; or other practices relating to instructional interaction and the achievement of student learning. Applications are open to individuals who are active members of NAEA for at least one year prior to the date of application, state/province associations, or recognized special interest NAEA affiliates.

The following Teacher Incentive Grant proposals were funded by the Foundation:

1989 *Outreach to Rural Colorado*—Barbara Hirokawa, Denver, CO; *Promoting Art Education in the State of Iowa*—Mary Jane Gill, Des Moines, IA; *Massachusetts Art Education Association Promotional Brochure*—Robin McGoff, Marshfield Hill, MA; *Wisconsin National Art Honor Society Council*—Virgilyn Driscoll, Waukesha, WI; *Thematic Concepts and Strategies for Teaching Art History*—Dr. David Burton, Richmond, VA

1990 *Art Assessment Guide*—Dale Fitzner, Yuma, AZ; *Montana Visual Art Institute*—Kay Campeau, Bozeman, MT

1991 *Art Education Advocacy Brochure*—Kathy Hawk, Kingsport, TN; *Visual Art Education Programs in Ohio: An Experience For All Students*—Susan Witten, Columbus, OH

1992 *Advocacy: What The Arts Can Do For Children, What You Can Do For The Arts*—Anna Chupa, Wilmington, DE; *NATA/AEI Leadership/Management Planning Institute*—Lynda Black, President, Art Educators of Iowa and Linda Jorgensen, President, Nebraska Art Teachers' Association

1993 *On-Site Global Multicultural Curriculum Writing Project*—John Labadie, Brookville, OH; *A Multicultural Vision for Georgia's Art Teachers and A Voice for Georgia's Young Artists*—Kathleen Thompson, Blue Ridge, GA

1994 *Sitka As the Raven Sees It: A Portfolio of Student Produced Visual Art and Creative Writing*—Dan R. Newman, Sitka, AK; *Art Resource Center*—Michelle Kennedy, East Palestine, OH; *Art Smart Thematic Units*—Deborah Trent, East Grand Rapids, MI; *Main Frame Art*—Alyson Callaway, Knoxville, TN

1995 *The Poetry Connection*—Aldra Sirott, Clifton, VA; *Lexington Middle School Art Club*—Sharon Anne Propst, Independence, MO; *Northeastern School District Community Art-Reach Program (CARP) Art Store-Pilot Program for York Haven Elementary School*—Julie Schedin, York, PA; *Project Dawn*—Mary-Michael Billings, Orrington, ME; *NatureScape: An Art Installation*—Gretchen Arian, Riverwoods, IL

1996 *Living in the Tropical Rainforest*—Julie A. Gawel & Brenda Haegner, Houston, TX; *Learning about Art through Technology*—Mary Anne Gravely, Virginia Beach, VA; *Lexington Middle School Art Club*—Sharon Anne Propst, Independence, MO; *Roundtable Discussion of Professional Artists and High School Art Students*—Linda Vonderschmidt-LaStella, Metuchen, NJ

- **The Mary McMullan Fund For Art Education** was announced to the membership at the Chicago convention in April, 1993 and a brochure was printed and mailed to further inform all NAEA members in the Summer, 1993. The fund supports projects that promote art education as an integral part of the curriculum; to establish and/or improve the instruction of art in public and private elementary and secondary schools as well as schools of higher education in the U.S. Applications to the Fund are open to individuals who are active members of NAEA and have been for at least one year prior to the application date; to NAEA state/province associations; or recognized special interest NAEA affiliates.

The Foundation has funded the following Mary McMullan Fund proposals:

1994 *Putnam County ARTWORKS Project*—Bobbie Hill, Scott Depot, WV; *Parents and Art: A Discipline Based Art Education Project*—Brenda Jones, Wichita, KS

1995 *Video Documentation Of A Curriculum Model That Focuses On Global Perspectives of Art Resources*—Jeanie Boy Auseon, Columbus, OH; *Educating The Community On The Value Of Art Education*—Jose Colchado, Munds Park, AZ

1996 *The NIU Chicago Experience*—Deborah L. Smith-Shank, DeKalb, IL; *Connections: A Model for Interdisciplinary Arts Instruction at the Middle School Level*—Kathleen Thompson, Blue Ridge, GA; *Art and Critical Thinking: An Interactive Approach in the Classroom*—Anne G. Wolcott, Virginia Beach, VA

- **The NAEA Research Grants In Art Education Fund** was announced to the membership at the Baltimore convention, April, 1994. Applications were sent to all members and an article was printed in the *NAEA News*. This fund supports research and endorses NAEA's efforts to initiate and encourage research in art education and demonstrate its commitment to the goals for research that it has promulgated through its *Creating A Visual Arts Research Agenda Toward The 21st Century*. Applicants must hold regular or comprehensive membership in the NAEA at least one year prior to the time the application is submitted and must maintain that membership throughout the period for which the grant is made. Applicants must currently be, or have been employed as full-time art educators within the past two years. Competence and experience in art education research must be demonstrated.

No 1995 Research Grants were awarded.

1996 *Teaching For Transfer Between Art History and Art Making*—Mary Erickson, Tempe, AZ; *Art as an Act of Reason and Will*—Robin E. Clark, Portage, MI; *An Investigation of the Aesthetic of Chicano Adolescents as Expressed through their Artistic Expressions along the U.S. - Mexican Border*—Trini Lopez, El Paso, TX

- **The Ruth E. Halvorsen Professional Development Fund** was made possible by a bequest from NAEA's seventh president. The Fund promotes NAEA's efforts to initiate and encourage understanding and implementation of, and to demonstrate its commitment to, the goals for student learning promulgated through NAEA's *National Visual Arts Standards* document. The membership is notified of this new grant in a series of press releases and articles in the *NAEA News*.

Ruth Halvorsen Professional Development Fund grants for the summer of 1995 were made for conducting in-depth studies of *The Standards* and/or procedures in which they may be implemented in their school. Laurie Ball, Midland, MI; Carolyn Meyer Cole, Fort Wayne, IN; Christine Craig, Trenton, NJ; Rusty Hurd, Wilton, CT; Connie M. Landis, Billings, MT; Jill A. Riggin, Aurora, CO; Susan C. Sherlock, Lima, OH.

To promote NAEA's efforts in 1996 to initiate and encourage the understanding and implementation of the goals for student learning promulgated through the *National Visual Arts Standards*. Sue Ann Brewer, Bridgewater, NJ; Donald Chabot, Greenville, RI; Anne Judith Drillick, Hackensack, NJ; Terese M. Sarno, Overseas Art Education; Barbara A. Voccola, Cranston, RI.

1995 Contributors to the National Art Education Foundation

PHILANTHROPISTS

Ruth E. Halvorsen, OR
Carolyn S. & James Wilbur Howlett, IL
Mary M. Packwood, TX

BENEFACTORS

National Art Education Association
The SHIP Organization

SPONSORS

Ivan E. Johnson, FL
Audrey Eleanor Oaks, OK
Larry N. and Margaret G. Peeno, MO
Sarah and Arthur Tambucci, PA

PATRONS

Dr. Kent Anderson, WI
Art Educators of Minnesota
Art Educators of New Jersey
Judith B. Avitts, MI
Rosemary Beymer, MO
Binney & Smith, Inc., PA
Dick Blick Company, IL
Dr. Vicki S. Bodenhamer, DE
Betty Jane Bramlett, SC
Graeme Chalmers, BC
Robert W. Curtis, MI
Crystal Productions, Co., IL
Christine J. Davis, SC
D. Jack & Gail Davis, TX
Gilbert S. Davis, MA
Ronald S. Davis, MA
Dan & Mary DeFoor, GA
Dr. Ruth M. Freyberger, IL
Georgia Art Education Association
Graphic Chemical & Ink Co., IL
Dr. J. Eugene Grigsby, AZ
Anthony Haruch, NY
Thomas A. Hatfield, VA
Jerome J. Hausman, IL
Dr. Esther Page Hill, NC
Illinois Art Education Association
Eldon Katter, PA
Kentucky Art Education Association
Rick Lasher, NJ
Barbara Laws, VA

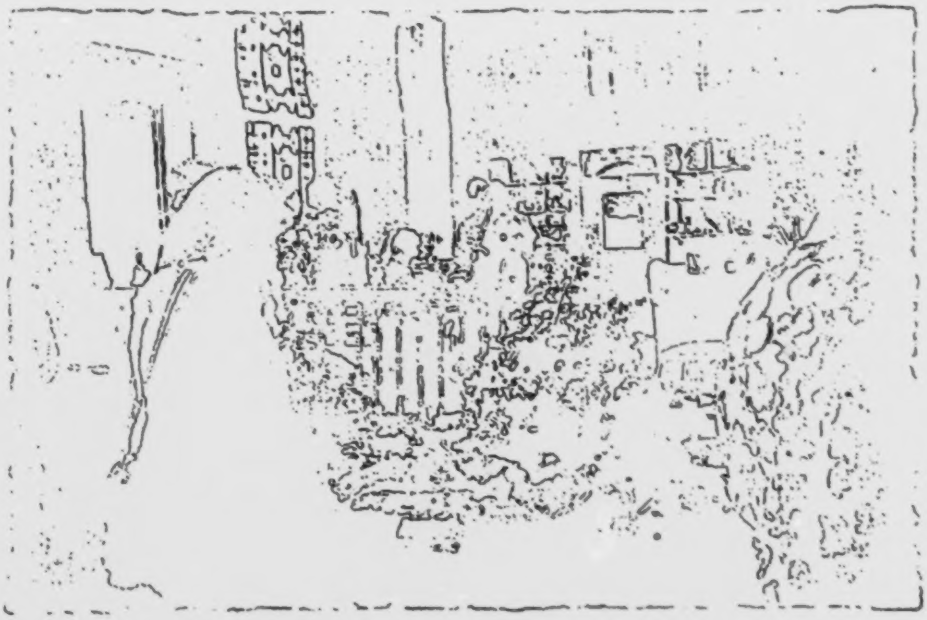
Dr. & Mrs. Richard G. Lazar, Museographs,
The Lazar Group, Inc., GA
Maryland Art Education Association
Alice M. Schwartz Mattil, PA
June King McFee, CA
William & Mickey Story McCarter, TX
E. Andrew Mills, NY
Missouri Art Education Association
NASCO, WI
North Carolina Art Education Association
Oklahoma Art Education Association
Pennsylvania Art Education Association
Charles A. Qualley, CO
Reading & O'Reilly, Inc., CT
Jeanne Rollins, TX
Robert J. Saunders, CT
Sax Arts & Crafts, WI
Skutt Ceramic Products, Inc., OR
Elizabeth S. Smith, SC
South Carolina Art Education Association
Gerald J. Stashak, SC
Frank D. Susi, OH
Tennessee Art Education Association
Virginia Art Education Association
Emmy Lou Whitehead, NC
George V. "Bucky" Wise, Jr., VA
Ryan Witt, NV (in memoriam)

SUSTAINING MEMBERS

Diane Brigham, CA
Beth L. Cornell, PA
Pearl Greenberg, NY
Montana Art Education Association
Seminar for Research in Art Education, MI
Wyatt Wade, MA

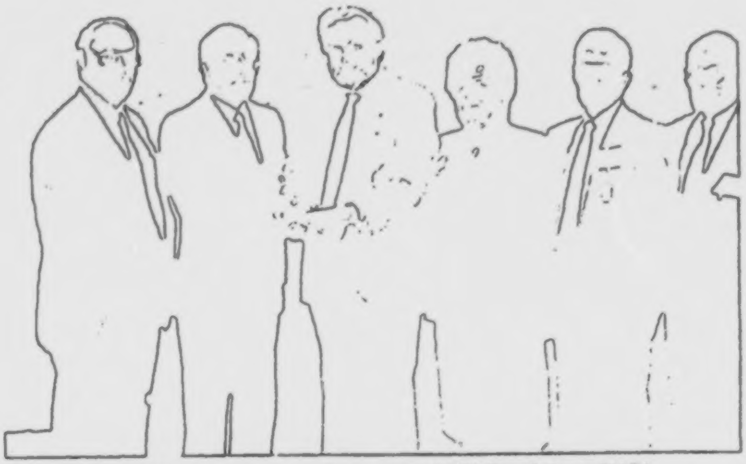
CONTRIBUTING MEMBERS

Sharon Kesterson Bollen, OH
Jan M. Brasier, OH
CRIZMAC Art & Cultural Education Materials, AZ
Anne Howard, KY
Pamela Kraft, WY
John A. Michael, OH
Lee A. Northup, NY
Dr. Henry L. Pearlberg, PA
Majorie J. Sahs, CA
Jan Wyss Sonniksen, OR
Anita Wildermuth, WI



Contributors to the National Art Education Foundation attend a reception at Grace Hartigan's studio.
From the *NAEA News* (August 1994), Vol. 36, No. 4.

The SHIP Contributes to NAEA Foundation



Representatives of the SHIP present contribution to the NAEA Foundation to NAEA Presidents. (From left): Jim Noble, Dick Blick Company; Joe Hosek, Sax Arts and Crafts; Robert W. Curtis, *NAEA President;* Nancy P. MacGregor, *NAEA Past President;* Charles A. Qualley, *NAEA President-Elect; and* Frank Andrews, Davis Publications, Inc.

The NAEA is very grateful to the SHIP, an organization of art materials firms who exhibit at NAEA national conventions, for their contribution to the NAEA Foundation. The donation was presented at the NAEA Convention in Boston, in April 1987. The Association deeply appreciates the generosity and support demonstrated by each of these firms:

SHIP Members — 1987

American Art Clay Co.
Arts & Activities Magazine
Art Venture Productions
Bemiss-Jason
Binney & Smith, Inc.
Dick Blick
La Brosse et Dupont
Ceramics Monthly
Charrette
Chaselle, Inc.
Chroma Acrylics Pty. Ltd.
Crizmac
Crystal Productions
Dale Seymour Publications
Davis Publications
Delta/Shiva
Friendly Plastic Co. Ltd.
J.L. Hammett Co.
Hunt Manufacturing Co.
Imaginus
Koh-I-Noor Rapidograph, Inc.
Nasco
Rabinowitz Design Workshop
Reading & O'Reilly
Sandak, Inc.
Sax Arts & Crafts
Scratch-Art Co.
Shorewood Fine Arts Reproductions
Skutt Ceramics
Special Papers, Inc.
Swest, Inc.
Tandy Leather Co.
Triarco Arts & Crafts
Walker Systems
Welsh Products
Winsor & Newton

From the *NAEA News* (August 1987), Vol. 29, No. 4.

BEST COPY AVAILABLE

NAEA Research Commission and the Visual Arts Research Agenda

"The notion of a research agenda emanated, in part, from a conference sponsored by the Department of Education and the National Endowment for the Arts held in Annapolis in 1992," according to James M. Clarke, NAEA President, 1991-1993. Many researchers, administrators, and practitioners of a number of the arts attended, including NAEA members. After the Annapolis Conference, Clarke formed the NAEA Research Commission which was charged "to identify and formulate a set of recommendations that would provide leadership, guidance, and direction for a specific research agenda in visual arts education."

Enid Zimmerman (IN) chaired the Commission whose report, *Creating a Visual Arts Research Agenda toward the 21st Century*, was published in 1993. Members of the Commission were Mac Arthur Goodwin (SC), Jerome Hausman (IL), Peter Smith (IN), Richard Doornek (WI), Karen Hamblen (LA), Ronald MacGregor (British Columbia), Elliot Eisner (CA), and Mark Hansen (MN). Thomas Hatfield (NAEA Executive Director) and James Clarke (TX) served as ad hoc members.

The report described and suggested content areas for research (Task Forces and Chairs): Demographics, David Burton (VA); Conceptual Issues, Doug Marschalek (WI); Curriculum, Michael Day (UT); Instruction, Karen Carroll (MD); Contexts, Kristin Congdon (FL); Student Learning, Judy Burton (NY); Evaluation, Jerome Hausman (IL); and Teacher Education, Lynn Galbraith (AZ). The research agenda is to be established and supported by NAEA and funded by a variety of public and private sources. Outcomes of such research are to be presented to the field (NAEA members) to encourage understanding between research and practice and will create and support networks and improved communications among researchers around relevant themes and issues. Actions and activities which address issues will be initiated and disseminated in NAEA's programs of publications and conventions and through organizational units, i.e., affiliates, divisions, regions, and others.

In 1996, while the NAEA Research Commission was still an ad hoc group of appointed members charged with implementing the mission of the Commission, it was recommended that it become a standing committee of the Association made up of the following designated members by appointment or election to include the three NAEA Presidents (Past President, President, and President-Elect), the editors of *Art Education, Studies in Art Education, NAEA Advisory,* and *Translations,* The President of SRAE, and the Association Executive Director (as ad hoc member). Up

NAEA Research Commission meets in Baltimore. NAEA President Mark Hansen appointed the following task force chairs and committees: Doug Marschalek, Conceptual; Kristin Congdon, Context; Michael Day, Curriculum; David Burton, Demographics; Jerry Hausman, Evaluation; Karen Carroll, Instruction; Judy Burton, Student Learning; and Lynn Galbraith, Teacher Education. The final report on the Research Agenda was published in the July issue of *Art Education*.

From the *NAEA News* (August 1994), Vol. 36, No. 4.

to six additional members may be appointed by the President and ratified by the NAEA Board. The Commission Chair is to be appointed by the NAEA President. Designated membership is to be nontransferable and to rotate with the election or appointment in office as editor or officer. Appointed Commission members are to hold a three-year staggered rotation. Task Force Chairs are to be nominated by the Commission and appointed by the NAEA President. Chairs are to hold a three-year term.

In accordance with the above recommendations, the 1996 Research Commission is made up of the following personnel: Enid Zimmerman, Chair; Sarah Tambucci, NAEA President; Michael Day, NAEA President-elect; Mark Hansen, NAEA Past President; Thomas A. Hatfield, NAEA Executive Director, (ad hoc); Sally McRorie, Editor, *Studies in Art Education*; Tom Anderson, Editor, *Translations*; Mary Ann Stankiewicz, Editor, *Art Education*; Ronald MacGregor, at large; Jerome Hausman, at large; Karen Hamblen, at large; Andra Nyman, Editor, *NAEA Advisory*; Elliot Eisner, at large; Sharon D. La Pierre, President, SRAE; Mac Arthur Goodwin, at large. The Task Force Chairs remained the same except for Curriculum wherein Eldon Katter (PA) became Chair, Michael Day having become NAEA President-Elect in 1995.

NAEA National Student Affiliate (University Level)

In 1963, at the NAEA Kansas City, Missouri, Convention, Dr. Charles M. Dorn, NAEA Executive Secretary, proposed that the NAEA establish student chapters in various colleges and universities which have art certification programs, a proposal he was eventually asked to implement. A special group of art educators met with the Executive Secretary to plan and activate student membership chapters at their respective colleges: Michael Andres, Syracuse; Manuel Barkan, Ohio State; Charles Cannon, Northern Illinois State College; Fred Metzke, Florida State; Mrs. Carl Schwarz, Northern State, South Dakota; Mrs. Myrtle Cooper Schwarz, Oklahoma State; and Gus Freundlich, George Peabody College. Bernia Moffat of the American Crayon Company, also attended. It had been a concern that the percentage of art teachers belonging to NAEA continued to remain small, which was attributed to two factors: art teachers did not know about the Association and did not appreciate its function. It was felt that such a Student Membership Program would satisfy the needs of prospective art teachers (1) to belong to a professional organization, (2) to have an opportunity to exchange ideas with other students and professionals on a regional and national level, and (3) to be introduced to their professional journals as a source of new ideas. Dick Laing, North Texas State University, was asked to serve as Chair of the NAEA Student Membership Program. By June of 1964, there were chapters in 33 colleges and universities with over 800 members.

Bernard Schwartz, then Assistant Professor at Ohio State, served as editor of a monthly feature on the activities of NAEA's Student Membership Program which appeared in *Art Education*, 1964-65. *Student News* now appears in the *NAEA News*. It provides an opportunity to voice the opinions and needs of the NAEA student members and to communicate these to the students and the whole NAEA membership. Student activities were inaugurated in 1965 at the NAEA Philadelphia Convention and have continued as an aspect of Conventions since that time.

In 1970 at the NAEA Convention, Bill D. Francis (TX) was asked to serve as the Chair of Student Affiliate to work with faculty advisors and the student presidents from various states in planning the social and professional meetings of the students from the various chapters. Richard Loveless (FL) took over as Faculty Advisor beginning with the 1972-73 school year.

In 1975, Bob Bersson (MD) became very active in the promotion of NAEA Student Chapters, writing an article in the November 1976 issue of the *NAEA News* noting the need for university faculty to encourage their students to become involved in the professional art education organization, i.e., NAEA Student Chapters. That year, 1975-76, Debbie Gentry (RI) and Dorothea Copeck (RI) served as coeditors of the *Student News* column and Bersson served as organizer/coordinator of student programs for the 1976 NAEA St. Louis Convention when national officers of the Student Chapters were elected for 1977-78, with Jackie Senyitko serving as the first

President. In addition to a President and Secretary, a Student Program Coordinator—First Vice President (to organize convention programs) and a News Editor—Second Vice President (to write a column in the *NAEA News*) were elected.

Apparently, after the work of these beginning Coordinators, the Assistant Executive Secretary became the Coordinator of Student Chapters as one of many responsibilities of this position.

In 1978, States Assembly established the position of Student Credentialled Observer to attend, serve on committees, speak from the floor, but may not vote. And, in 1979, the Student Chapter Bylaws Proposal was accepted. After 1986-87, the President and the President-Elect took over the responsibility for planning the convention program for students and for writing the *Student News* column in the *NAEA News* and no other officers were elected. See *NAEA News*, Volume 28, No. 6 (1986).

The Student Chapters were also seen as being somewhat the responsibility of the Director of Higher Education, especially when the Assistant Executive Secretary position was discontinued. Marilyn Newby, then Director of Higher Education (1985-87), became very much interested in the Student Chapters and in 1985 became the official NAEA National Student Chapters Director/Coordinator.

NAEA Student Affiliate Chapters

Year	Number of Chapters
1963-64*	33
1964-65	
1965-66	
1966-67	
1968-69	44
1969-70	
1970-71	
1971-72	70
1972-73	85
1973-74	89
1974-75	97
1975-76	127
1976-77	129

*Year initiated

National Student Officers

Year	President	Secretary	First Vice President	Second Vice President	Number of Chapters
1977-78*	Jackie Senyitko (FL)	Penny O'Hara (IN)	Corinne Hessenius (IL)	Vanessa Ball (IL)	137
1978-79	Joann Winkler (IL)	Becky Blaine (IL)	None	None	125
1979-80	Mary Spicer (TX)	Barbara Kiffe (MN)	Cindy Jennings (TX)	Dave Trodahl (WI)	130
1980-81	Don Krug (WI)	Karen M. Lee (WV)	Amy Ackley (OH)	Bruce Swart (MI)	138
1981-82	Amy Ackley (OH)	Patty Lawrence (VA)	Scott Womer (VA)	Colleen Dietrick (PA)	146
1982-83	Marianne C. Jackson (OH)			Elisah Lewis (FL)	144
1983-84	Jeanie Jeter (VA)		Pam Houser (OH)	Kathleen Mitchell (IL)	159
1984-85	Pam Houser (OH)		Michelle Lindblom (ND)	Steve Thorstenson (MT)	
1985-86	Michelle Lindblom Eggert (ND)		Michael Perrot (IL)	Mark Vanek (IN)	
1986-87	Michelle Lindblom Eggert (LA)		Curtis Halsted (IL)	Mark Vanek (IN)	
1987-88**	Curtis Halsted (IL)				
1988-89	Diane Talley (FL)				
1989-90	Lisa Carnevale (NJ)				
1990-91	Trevor Hersey (PA)				
1991-92	Conrad Cote (NJ)				
1992-93	Michael Rolinities (IL)				
1993-94	Patricia Bilotta (PA)				
1994-95	Lori Schramel (PA)				
1995-96	Kristin Townsend (PA)				
1996-97	Jane Erbach (VA)				

*Year initiated

**President/Chair and Chair-Elect now responsible for convention program and *Student News* in the *NAEA News*

NAEA National Student Chapter Advisors/Coordinators

1964-65	Dick Laing (TX)
1965-66	Bernard Schwartz (OH)
1970-71	Bill D. Francis (TX)
1972-73	Richard Loveless (FL)
1975-76	Bob Bersson (MD)
1976-84	J. Theodore Anderson, Assistant Executive Director
1984-Present	Marilyn Newby (IL)

Special Projects: National Treasure Hunt

At the 1993 NAEA Chicago Convention, Marilyn Newby, the National Student Chapters Advisor/Coordinator, introduced the "National Treasure Hunt" wherein 100 well-known art educators were deemed NAEA "Treasures" whom students tried to locate. Photographs of the "100" were posted along with information about each. The art educators were supplied with markers to give to students who introduced themselves. Students with the most markers received awards—usually a book or art work donated by the "Treasures" and/or commercial exhibitors. This most successful project was repeated at the 1994 NAEA Baltimore Convention, the 1995 Houston Convention, and the 1996 San Francisco Convention.

National Art Honor Society

The National Art Honor Society was proposed by Gaines Reynolds Clore of Calvert High School, Prince Frederick, Maryland in a letter to Executive Director, John Mahlmann. Many of her suggestions were incorporated in the NAHS Constitution and the initiation ceremony program and were made as a result of Ms. Clore's high school organization, the Art Honor Society, which she initiated.

In 1978, the National Art Education Association received a grant from the Alliance for Arts Education to develop a National Art Honor Society for high school students. The purpose of the Society is to identify, recognize, and encourage those of outstanding ability and achievement in the visual arts and to increase awareness within the school and the community of the importance of art education and its relation to other areas of the curriculum. Development of the National Honor Society was initially under the direction of Jerry L. Truesdell (CO) and Marilyn Heilman (TN).

A high school can establish an NAHS chapter provided the faculty sponsor is or becomes a member of NAEA. Students in grades 10, 11, and 12 selected for membership must show serious commitment to art, must have a record of artistic and academic accomplishment in school, and must exhibit exemplary qualities of citizenship. Individual chapters initiate and carry out numerous programs of service to school and community such as holding exhibits; designing art work for businesses, hospitals, and community centers; conducting art classes for elementary children; taking responsibility for the aesthetic appearance of the school and the surrounding environment. Students hold art programs, sponsor guest speakers, take field trips to art museums, and in many ways increase their own knowledge and artistic growth.

National Art Honor Society: Members and Chapters

Year	Number of Student Members	Number of Chapters
1978-79*	526	29
1979-80	2,097	176
1980-81	3,955	257
1981-82	3,505	303
1982-83	5,000	402
1983-84		508
1984-85	6,778	550
1985-86	8,327	664
1986-87	9,297	750
1987-88	8,843	842
1988-89	11,197	973
1989-90	12,815	1,129
1990-91	13,858	1,273
1991-92	14,198	1,351
1992-93	13,051	1,424
1993-94	16,087	1,503
1994-95	17,741	1,602
1995-96	16,732	1,660

*Year initiated

Members of the McClintock High School National Art Honor Society. From left: Front row: Steve Reetz, Sandy Wilson, Miki LaVario, Kerri Walker, and Kelli Patton. 2nd row: Carol Seay, Gina Bagetta, Jane Lawless, Lisa Landegent, and Beth Oertle. 3rd row: Jay Shuck and Carrie Lecerq. 4th row: Sandi Fisher, Gilda De La Garza, Hsusnying Chan, Hoss Rogers, Lynne Gill, and Donna Walrafen. 5th row: Pam Douglas, Becky Turnbull, Chuck Helt, Liz Rennaton, and Craig Stevenson. 6th row: Mr. Fitch, Mrs. Henshion, Mrs. Shipp, and Ms. Nichols.

From the *NAEA News* (November, 1979), Vol. 22, No. 2.

Publication: ***NAHS News***

The *NAHS News* is received by all student members and their sponsors. It includes reports of chapter activities, career information, scholarship listings and other news items.

Year	Editor
1979-86	Anne Black (VA)
1987-88	Judy Crews (FL)
1989-93	Chris Davis (SC)
1994-96	Roger McGaughey (MN)

National Junior Art Honor Society

The NAEA Board of Directors approved the establishment of a National Junior Art Honor Society beginning in 1989. Dean Johns (NC), former NAEA Secondary Division Director, drafted the initial constitution and organizational materials for the NJAHS. Students in grades 7, 8, and 9 who have a minimum art average of B are eligible to participate.

The NJAHS is to recognize younger students for their outstanding ability in art and to provide students who are especially talented and interested in art, additional opportunities for growth in art and for service to the school and community through art activities.

The faculty sponsor of each chapter of NJAHS must be an active NAEA member. A yearly fee of $3.00 per student member is forwarded to the NAEA National Office. A school charter, membership cards, and certificates are sent to the NJAHS sponsor for each member.

NATIONAL ART EDUCATION ASSOCIATION
NATIONAL JUNIOR
Art
HONOR SOCIETY
ART SCHOLARSHIP • CHARACTER • SERVICE

National Junior Art Honor Society

Year	Number of Student Members	Number of Chapters
1989-90*	945	71
1990-91	1,743	145
1991-92	1,790	179
1992-93	1,598	202
1993-94	1,422	233
1994-95	1,677	262
1995-96	1,298	276

*Year initiated

"Our Progress - and Our Job" Revisited

Edwin Ziegfeld

When the lead article in Vol. 1, No. 1, of *Art Education* was written, the National Art Education Association had just come into being. There was, however, no constitution, no group of officers charged with running it, and no money. But what had been accomplished by January of 1948 cannot be minimized. Art educators, with a near concensus, had gone on record in supporting a strong national association: they were clearly ready to relinquish a part of the autonomy of the regional associations in order to create a strong national organization.

The NAEA is now entering its twenty-fifth year. During its brief life it has exhibited a refreshing vitality and has developed a professional maturity. But in preparing, at this time, another statement on the Association, it is still fitting to write about *Our Progress—and our Job.*

The date of Vol. 1, No. 1, will remind those who remember, or those with a sense of history, that the country was at that time unwinding from its prodigious effort in World War II. Men and women by the millions were returning to civilian life. For many, this return was a picking up of the strands of lives interrupted by the war: for others it was the building of new lives to replace those that had been unalterably changed. Whatever the particular problems, there was the commonly shared feeling that everyone had been through a shattering experience. There was an awareness of the appalling destruction that had taken place, of the terrible cost of life and energy, of the divisiveness and hate that had been engendered. And suddenly, to be able to throw one's self into genuinely constructive activities was both exhilarating and heady.

The intensity and magnitude of this post-war effort can only be suggested, but it was an exciting time to be a part of. Life was again asserting itself. In 1945, the United Nations' Charter was signed in San Francisco; in 1946, UNESCO, the cultural arm of the UN, was brought into being. Moves leading to the establishment of the International Society for Education Through Art were to follow shortly.

It was in this atmosphere that the National Art Education Association was founded—when creative energies could be devoted to humanizing and constructive ends. It was a great time for an educational enterprise to have been born.

Even at the outset, however, the aims of those who took part in founding the NAEA went considerably beyond merely establishing an organization. They all realized that any professional association was only an instrument and had no justification other than being a supportive mechanism for expanding and improving art education.

Progress of the NAEA has been noteworthy in many ways. Most important is the emergence of national leaders in art education whose influence extends well beyond the Association. Closely related are the publications on varied aspects of art education which the NAEA has pioneered. These, in turn, have served as catalysts for publications from commercial presses. To many art educators now, the wealth of published materials may seem unexceptional: to those of us who remember the limited literature available in the 20's and the 30's (although much of that was of excellent quality), the present situation is a dream realized. This considerable literature is a sure indicator of maturity. It has also brought with it as a grand concomitant prestige for art education.

The emergence of the NAEA also made certain the inclusion of spokesmen for art education on various national commissions and study groups. Heretofore, such inclusion had been erratic and uncertain. Although there has been a substantial increase in membership, it is still below what it should be: too many art educators feel no responsibility for art education beyond their classrooms.

Remarkable though our progress is, the job ahead remains formidable. This is to be expected. As our effectiveness has increased, so have our responsibilities. A school subject that is essential in education carries a greater burden than one which is a frill. The problems of education in large urban centers have not yet been understood and squarely faced, nor have workable solutions been formulated. Greater efforts are necessary on an international scale, for it is as essential now to see art education as an international manifestation as it was to take a national view in the late 1940's.

We all know, however, that the problems of all education, art education included, are destined to increase in the foreseeable future rather than diminish. Creativeness, resourcefulness, ingenuity, flexibility, vision, and commitment are all needed in abundance if we are to begin to solve the challenges which we perceive, as well as those we do not yet recognize.

But as this article is, at heart, a testament to those many art educators who have, in recent years, intensified the values of art experiences for students of all ages, and a recognition of their contributions, so it is a salute to those who will participate in the affairs of the National Art Education Association in the second quarter-century of its life. Our *Progress* and our *Job* will be different in 1997 than in 1947 and 1972—but art educators will continuously be rewarded by what they have accomlished and challenged by what is next to be done.

Edwin Ziegfeld is chairman, Department of Art and Education, Teachers College, Columbia University, New York, New York.

From *Art Education* (January, 1972) Vol. 25, No. 1, p. 8.

BEST COPY AVAILABLE

DUES COLLECTION AGREEMENT

The undersigned representative of the

____

State/Province Association

and the National Art Education Association do hereby agree to abide by this joint agreement for the period beginning **July 1, 1998** and ending no sooner than **June 30, 2001.**

THE NAEA AGREES TO

Maintain a membership policy in which all NAEA members are members of the state/province association;

Conduct a yearly membership recruitment campaign;

Execute a renewal member program for the state/province association;

Provide a complete member record maintenance system to include:

- state/province association member file, updated monthly,
- collection and forwarding of state/province dues for all membership categories monthly to the state/province association,
- membership labels to the state/province association at cost,
- state and national I.D. cards.

THE STATE/PROVINCE ASSOCIATION AGREES TO

Maintain a membership policy in which all members of the state/province association are members of NAEA;

Set the state/province dues portion for all membership categories;

Notify NAEA in writing the amount of state/province dues;

Notify NAEA in writing which state/province officer(s) are designated as responsible for fiscal and membership transactions;

Keep on file with the national office a current Constitution and a current roster of names, addresses, and phone numbers of province/association officers.

________________________ ________________________

NAEA Executive Director State/Province President

________________________ ________________________

Date Date

NON-DUES COLLECTION

We have decided not to sign the Dues Collection Agreement at this time. Please contact us again at the next three-year cycle.

____________________ __________ ____________________

State/Province Date State/Province President

Return to NAEA, 1916 Association Drive, Reston, VA 20191-1590
on or before January 1, 1998

BEST COPY AVAILABLE

MEMBERSHIP INFORMATION

The following are membership dues from **JULY 1, 1995 — JUNE 30, 1998**

	Active	Associate	Retired	1st Yr. Prof.	Student	Institutional
Alaska	$65.00	$63.00	$30.00	$48.00	$25.00	$200.00
Alabama	65.00	65.00	40.00	47.50	25.00	225.00
Arizona	65.00	65.00	35.00	47.00	24.00	198.00
Arkansas	65.00	60.00	35.00	50.00	25.00	200.00
**California	50.00	50.00	30.00	40.00	20.00	170.00
**Canada	50.00	50.00	30.00	40.00	20.00	170.00
Colorado	65.00	65.00	40.00	50.00	25.00	200.00
Connecticut	70.00	65.00	40.00	50.00	30.00	200.00
Delaware	65.00	65.00	30.00	50.00	25.00	200.00
District of Columbia	65.00	65.00	35.00	50.00	25.00	200.00
**Florida	50.00	50.00	30.00	40.00	20.00	170.00
**Foreign	50.00	50.00	30.00	40.00	20.00	170.00
Georgia	65.00	60.00	30.00	50.00	25.00	200.00
Hawaii	65.00	65.00	40.00	55.00	35.00	185.00
**Idaho	50.00	50.00	30.00	40.00	20.00	170.00
**Illinois	50.00	50.00	30.00	40.00	20.00	170.00
Indiana	65.00	60.00	30.00	50.00	25.00	195.00
Iowa	70.00	70.00	35.00	50.00	20.00	200.00
Kansas	75.00	68.00	30.00	58.00	35.00	210.00
Kentucky	75.00	60.00	40.00	50.00	25.00	205.00
Louisiana	65.00	60.00	35.00	50.00	25.00	200.00
**Maine	50.00	50.00	30.00	40.00	20.00	170.00
Maryland	65.00	65.00	40.00	45.00	25.00	200.00
Massachusetts	65.00	55.00	30.00	45.00	25.00	200.00
Michigan	75.00	75.00	45.00	60.00	25.00	200.00
**Minnesota	50.00	50.00	30.00	40.00	20.00	170.00
Mississippi	65.00	65.00	30.00	50.00	25.00	200.00
Missouri	65.00	60.00	30.00	50.00	25.00	195.00
Montana	65.00	50.00	45.00	55.00	25.00	200.00
Nebraska	65.00	58.00	30.00	48.00	25.00	200.00
Nevada	80.00	80.00	60.00	70.00	50.00	200.00
**New Hampshire	50.00	50.00	30.00	40.00	20.00	170.00
**New Jersey	50.00	50.00	30.00	40.00	20.00	170.00
New Mexico	65.00	56.50	32.00	48.00	25.00	200.00
**New York	50.00	50.00	30.00	40.00	20.00	170.00
North Carolina	75.00	75.00	30.00	60.00	25.00	200.00
**North Dakota	50.00	50.00	30.00	40.00	20.00	170.00
**Ohio	50.00	50.00	30.00	40.00	20.00	170.00
Oklahoma	62.50	56.25	30.00	46.25	23.75	195.00
Oregon	65.00	65.00	35.00	50.00	25.00	200.00
Overseas Art Education	65.00	60.00	N/A	50.00	N/A	200.00
Pennsylvania	68.00	68.00	35.00	52.00	25.50	215.00
Rhode Island	70.00	70.00	30.00	60.00	30.00	200.00
South Carolina	65.00	65.00	30.00	50.00	25.00	200.00
South Dakota	60.00	55.00	35.00	45.00	25.00	180.00
Tennessee	65.00	55.00	30.00	50.00	25.00	200.00
Texas	75.00	69.00	36.25	59.00	25.00	245.00
**U.S. Possessions	50.00	50.00	30.00	40.00	20.00	170.00
**Utah	50.00	50.00	30.00	40.00	20.00	170.00
**Vermont	50.00	50.00	30.00	40.00	20.00	170.00
Virginia	65.00	60.00	45.00	50.00	25.00	200.00
Washington	65.00	60.00	30.00	50.00	25.00	200.00
West Virginia	70.00	70.00	35.00	50.00	20.00	200.00
Wisconsin	65.00	55.00	40.00	45.00	25.00	225.00
**Wyoming	50.00	50.00	30.00	40.00	20.00	170.00

*****National Dues Only — Does Not Include State Association Dues.***

Chapter 4

Membership and Affiliate Groups

by

Charles A. Qualley

NAEA President, 1987-89

Professor Emeritus of Fine Arts, University of Colorado, Boulder

Membership expansion, through the swelling of the numbers of our members, particularly from the K-12 sector, has been impressive over the last half dozen years by any standard. As some of you may know, I served as Vice President for the Western Region of NAEA from 1980-1982. During that time, much concern was expressed by the board about ways in which we could encourage and get more art educators to join the NAEA, which was, after all, their professional association. Most of us who were members then were members out of loyalty to an ideal, to the feeling it was "right" to belong to our professional association, and to the belief that membership somehow made us better art educators than we would be as nonmembers. There was, of course, a great deal of idealism in that view, but our "idealistic" membership hovered somewhere between 6,000 and 7,000 people with an annual turnover in members of about 20-25%, depending on whom you asked or what reports you were privy to. There was even, during those years, that incredible group of truly dedicated members who forked over $1,000.00 each for Life membership, because they believed so strongly in NAEA and because it was devised as a way to fund the down payment on the new NAEA building in Reston, Virginia. I might say to those people how much their loyalty has been appreciated and assure them that the building is now totally mortgage free, even though a major remodeling and expansion project was undertaken in 1989 to make it even more effective in providing services to members. But even earlier than these attempts to attract members, an effort was made to enhance membership and to draw state associations into a closer relationship with the national association. This was a membership program, known as "unification," that tied an individual member state membership to NAEA membership; it was launched to strengthen the national organization by requiring that members from unified states belong to both groups. The concept of unification was certainly not a bad one, but it was complex and the problems it created in different state situations defy any quick description. Nonetheless, while unification worked well in some places, it did not in others, and it caused massive confusion and discontent among some members. The NAEA board, in 1982, asked me to chair a commission to study the problems of unification and issue a report. This was done, and recommendations were made to make some changes, but essentially to maintain the concept. Again in 1986, because problems and confusion continued to exist, Mark R. Hansen from Minnesota chaired yet another commission. As a result of its recommendations, the term "unification" was abandoned and the concept, of unified membership changed to become a business relationship between states and the national association in which accounting and membership promotion services were provided by NAEA in return for a pledge that state members would become NAEA members. This has proved to be a less emotionally charged arrangement, but one which continues to cause some confusion. Some of us who have watched the evolution of the process for nearly two decades, do not understand why there should be confusion, and feel it may not be worth the effort to continue.

118

NAEA certainly did go through a difficult time in the mid-1980s, however, both in terms of its membership and in its attempts to expand into a larger segment of the art education community.

NAEA Service and Increased Membership

A little over six years ago, the association took a new, far less idealistic, and more business-like approach as to motivating art educators to become members of NAEA. This approach was based in the premise that if the association offers services that art educators want and need, they will join it. That has happened on both counts: NAEA has offered services and art teachers have joined. A listing of some of those services is instructive about what art educators want their professional organization to provide:

- Sets of national standards in art education specifically on: student learning, art facilities, K-12 art programs, teacher preparation, and a collaborative effort with the other arts associations—opportunity-to-learn standards.
- Four new grants-to-members fund programs provided by the National Art Education Foundation as a members-only benefit.
- Establishment of an NAEA web home page on the Internet and an NAEA fax info line for state presidents and newsletter editors.
- An NAEA Research Commission setting an agenda for the 21st century and task forces to provide leadership in implementing the agenda.
- The advocacy materials in the form of audience-targeted promotional and explanatory pamphlets and flyers.
- A booklet interpreting NAEA goals that provided information about the value of art education, which lay people found both interesting and useful in their support activities for art education.
- Books and pamphlets to help beginning teachers and teachers concerned about the impact of microcomputers in the art classroom.
- The *Point of View Series* of books, giving research background and practical applications in areas of art criticism, studio art, art history, aesthetics, art curriculum, and art instruction.
- The *NAEA Advisorys*, which are informative, single-subject publications responding to member interests and needs.
- Four-color reproductions with lesson possibilities as inserts in every issue of *Art Education*.
- A variety of technical manuals for state associations on such things as newsletter production, directories and reports such as the *Status of Art Education Survey* report, and a directory that reports on computer use in art programs.
- A new National Junior Art Honor Society for grades 7-9 students.
- The *Translations* newsletter which translates research into practice.
- Regional leadership seminars, funded by NAEA, to bring representatives from all states together to hone their skills as effective advocates of art education and art association program development leaders in their states, as well as the opportunity to receive and use a leadership manual that has been widely sought after by persons even outside the field of art education.
- Scholarship books with massive information about the availability of funds to support graduating high school seniors for advanced study in art.
- The Teacher Artist Program, a summer seminar providing art teachers with full financial support and a substantive amount of time to work on their own art in private studios, funded by the Marie Walsh Sharpe Art Foundation in partnership with the NAEA.
- A wide variety of books with information art teachers need to do their work better: *Framing the Past; Art, Culture, and Ethnicity; Museum Education: History, Theory and Practice; Secondary Art Education: An Anthology of Issues,* and still others such as the personal views and reflections of Vincent Lanier, anthologies dealing with elementary and higher education concerns; an art facility resource handbook, a book on the uses of picture books in art education, and additional directories of various sorts with information that art teachers can use to enhance their own teaching, and the *Arts Placement Newsletter* that was provided as a member benefit for six years until discontinued in 1995.

The list could be expanded with some more specific examples and statistics, but what it illustrates is a policy that has developed in NAEA for providing members with services that will make their jobs as art educators easier and their own performance better. This is the basis for the membership expansion

NAEA Membership (As of October, 1996)

Year	Active/Associate	Student	Retired
1947-48	1,498		
1948-49	1,739		
1949-50	3,869		
1950-51	3,500		
1951-52	3,790		
1952-53	3,084		
1953-54**	3,837		
1954-55			
1955-56	4,401		
1956-57			
1957-58			
1958-59			
1959-60			
1960-61	4,207		
1961-62	5,575		
1962-63	4,621		
1963-64	6,305	837***	
1964-65	6,600	1,017	
1965-66	7,313	1,088	
1966-67	6,594	1,001	
1967-68	6,942	1,019	
1968-69	6,993	1,078	
1969-70	6,879	999	
1970-71	7,296	1,249	
1971-72	7,148	1,250	
1972-73	4,830	1,193	
1973-74	5,451	1,439	
1974-75	5,538	1,560	
1975-76	5,890	2,081	
1976-77	6,673	1,924	
1977-78	7,968	1,994	
1978-79	9,627	1,633	
1979-80	9,735	1,586	
1980-81	8,050		
1981-82	7,090		
1982-83	7,654	592	
1983-84	6,985	866	
1984-85	7,350	937	
1985-86	8,095	980	
1986-87	9,385	1,201	
1987-88	9,942	1,258	
1988-89	11,339	1,595	
1989-90	12,332	1,752	259***
1990-91	11,704	1,352	264
1991-92	11,088	1,456	293
1992-93	11,699	1,518	298
1993-94	12,086	1,685	291
1994-95	11,590	1,698	291
1995-96	11,277	1,501	329

** NAEA dues were $2.00

*** Year initiated

Grand total membership as of December 1996 was 15,512 we have seen—from about 7,000 in 1983-84 to over 15,000 in 1996. NAEA doesn't predict or target membership goals but is convinced that the number of members will grow as more art teachers become aware of what NAEA offers them.

*Thus, the association has pursued the goal of pro*viding members with valuable resources rather than simply increasing membership. The result, of course, has been more than a 100% gain in membership in about eight years. In all that time, we did not have a dues increase, and some will wonder why such an increase was approved for implementation in 1992. The answer, of course, was that we needed to increase dues in order to continue the volume of services members have come to expect, to meet the 29% increases in postage rates, and to overcome the effects of other inflation-induced increases. This dues increase was not enacted lightly but was determined to be necessary and appropriate by a large and varied group of people whose views were sought before the decision was made.

There is a rich variety of interests among our members; we have a large number of ways in which individual members can find out what they need to know to be better at what they do; we have a proud history, and a rich and exciting future. The possibilities seem almost limitless, but, as we grow and are more effective in reaching a still greater proportion of art educators around the world, we must learn from our experience and not ever lose sight of our mission. We expect to do that.

Affiliate Groups

In preparing this paper concerning membership and NAEA affiliate groups, I went, among other places, to that history of art education in the United States which is the precursor of so much current interest in art education history, Frederick Logan's *Growth of Art in American Schools.* There I read with fascination his comments about the NAEA and what he saw as its role and future, as well as its past, as a force in our field. In talking about art education association meetings of the 50 years previous to his writing, from his perspective of some 35 years ago (which is not so very long ago from the perspectives of some of us), Logan said:

> *(These) meetings (were) attended primarily by art administrators and college teachers, in addition to the public-school personnel in the vicinity of the city where the meeting is being held. The policies, the philosophy, and the practical processes discussed at conventions have...filtered down to the classroom from on high... (But, he asked,) should not classroom teachers more frequently represent their city or their county at special field meetings? For that matter, would not their teaching be improved and the morale of the staff lifted if their professional competence were thus recognized?*

This was an interesting observation on the history of art education associations, and his perception of the need for such organizations to tap the professional strength of all art teachers if they truly were to play a role in improving teaching and in enhancing art teachers morale.

There can be little doubt that Logan's view was correct, and that what in the past decade has been called a "trickle down" philosophy in regard to social issues in this country would be no more successful for art education associations as a way to affect the quality of art education in the schools than it was in 1980s social actions. While many of Logan's comments about art education associations seemed to be more admonitory than historical, there is little reason to quarrel with his basic views. They also provide the background for these comments about NAEA affiliate organizations and membership expansion.

Today, with more than 75% of its members coming from the ranks of K-12 art teachers and with nearly an equal percentage of teachers from these sectors attending national conventions both as attendees and as program contributors, it would seem that the NAEA has heeded Logan's advice and has encouraged this kind of change. This has happened, I believe, because of policies that have had the effect of really opening up the association to all groups within our profession. In fact, many significant contributions to our understanding of art education today come from K-12 art teachers and, of course, much of the expansion of the membership of the NAEA is directly due to this group of art professionals sensing the value placed on their contributions and joining NAEA both for what they can learn and what they can give.

Specialized Interests

The NAEA is not, however, a monolithic entity focusing entirely on the practices of the K-12 art teacher. While few would doubt that the purpose of this organization is driven by a concern with the art education that is delivered to children and young people in these grade levels, the interests of art educators are much broader than that. This association has provided an increasingly large umbrella under which a variety of groups, holding different orientations to the theory and practice of art education, can find support and audience. Indeed, the emphasis and interests of these groups now stretch all the way from early childhood to art experiences for older adults—almost literally art education from birth to death.

NAEA, through its publications and conventions, has provided a forum for this wide range of views and interests relating to many concerns about teaching art and studying about teaching art. It has given support, shelter, and the regular opportunity to be heard, not only to that large group of K-12 art teachers, but also to ethnic, feminist, and politically oriented groups whose concern about art education is that it should be open to, and reflect, the diversity and richness of ideas about art that exist in society at large. NAEA has fostered, as no other organization has ever tried, an open attitude toward what constitutes art education and thus has been able to attract a rich and exciting, albeit sometimes acrimonious and contentious, study and presentation of the content of our field.

Since its founding in 1947, NAEA has embraced such interest groups and has recognized their contributions to the field by opening the avenue of association affiliation to them. It is, perhaps, not a fact well known to many members of NAEA that, as affiliate organizations, such groups are provided significant support and encouragement by NAEA. This occurs through the opportunities given them to organize their own program content at the national convention and to communicate regularly to all members of the association, not just those of their individual groups, through the organ of the *NAEA News.*

Enabling these groups to do this allows them contact with thousands of art educators as well as the extraordinary opportunity to have their program scheduled within the convention at no cost. This, of course, gives them a built-in potential convention audience of nearly 3,000 art educators each year without the fiscal investment that would be required to initiate and produce their own convention and without the advertising and promotion costs any convention or conference requires.

Constitutional Authorization

Affiliate groups are authorized as a part of NAEA under Article IV, Sec. 9 of the association's constitution where it says, "Affiliates are groups of members with special interests not covered by division concerns which may be formed provided they meet the criteria established by the NAEA Board of Directors." From the 1983 *NAEA Policy Handbook* (which was revised in 1989 and is currently undergoing its regular updating), the criteria mentioned in the constitution that such groups have a "... duty to study problems related to their area of concern, conduct a program of professional activities, and inform the NAEA Board of concerns, needs, and proposals relating to their interests." The specific criteria for the formation of an NAEA affiliate are these:

1. *All members must be NAEA members.*
2. *All activities must be open to all NAEA members.*
3. *All program activities must be consistent with the NAEA Constitution and NAEA Mission Statement.*
4. *All affiliate goals must be in harmony with NAEA goals.*
5. *General program and purposes of affiliates should not duplicate current or potential purposes and functions of any organizational unit of the NAEA.*
6. *Affiliate meetings at the annual NAEA convention may be held only at times when the official convention program is not in session with the exception of a business meeting.*

Under the provisions of the 1989 version of the *Bylaws of NAEA,* affiliate groups have additional responsibility, which is to submit an annual report of their activities to the NAEA Board of Directors at the time of the convention board meeting. I might add, parenthetically, that it has become customary for this report to be presented by the Chair or President of the affiliate group at a session of hearings that the Board has held during the course of the last half dozen or so conventions. It has proved to be an excellent manner in which the board can keep abreast of the activities of these groups and search for ways in which it can provide support and encouragement for their endeavors. More and more of our affiliate groups are taking advantage of this face-to-face reporting to the Board of Directors, not only to report on their activities but also to exchange ideas and listen to board responses to what they are doing.

The *Delegates Assembly Handbook of 1990,* which is updated by that body annually, and is based on actions of the Assembly, states that "affiliate groups do not have a vote in the Delegates Assembly but serve on committees for input and counsel. Affiliate groups work through states and committees to bring their concerns to the Delegates Assembly for floor action." The rationale for this is to avoid duplication of representation. Affiliate members are already represented by and through their state/province association delegates to the Assembly.

A Growing Number of Affiliate Organizations

While these criteria and limitations are not particularly onerous, they do require the existence of a group of serious people seriously concerned about serious aspects of art education, and we have, at this time, numerous affiliate groups. Why we should have them is probably going to be apparent from the list itself, but I would encourage everyone to seek out the leaders and members of the affiliate groups that interest you and discover ways in which you can participate in the work they are doing; find out their special interests, and learn who you may know who is already a member. As of May 1996, these groups are:

Caucus on Social Theory and Art Education
Committee on Lifelong Learning
Committee on Multiethnic Concerns
Electronic Media Interest Group
Lesbian/Gay/Bisexual Issues Caucus
National Association of State Directors of Art Education
National Student Affiliate
Public Policy and Arts Administration Affiliate
Retired Art Educators Affiliate
Seminar for Research in Art Education
The Women's Caucus
United States Society for Education through Art

Affiliate Group	**Year of Affiliation**
Canadian Society for Education Through Art	1987
Caucus on Social Theory and Art Education	1982
Committee on Lifelong Learning	1990
Committee on Multiethnic Concerns	1971
Museum Education Affiliate	1979
National Association of State Directors of Art Education	1966-77
National Student Affiliate	1978
Overseas Art Education Affiliate/Association	1984
Public Policy and Arts Administration Affiliate	1985
Retired Art Educators Affiliate	1985
Seminar for Research in Art Education	1970
United States Society for Education through Art	1986
The Women's Caucus	1976
The Electronic Media Interest Group	1995
Lesbian/Gay/Bisexual Issues Caucus	1996

I think it would be reasonable to repeat that some of our members would find the view of some of these groups inimical to their own, but the powerful and wonderful thing about the NAEA has been its willingness to hear and support the right to express such points of view and to give encouragement to the independence of thought that these groups often initiate. Their activities have contributed to the growth of our membership in proportion to the degree of general interest shown in their causes, but the overall effect of these groups has certainly been healthy and positive in the big picture of the NAEA.

Editor's Note: The following specific historical information has been provided to supplement the more general comments concerning the purposes of.affiliate groups which is presented in Dr. Qualley's paper.

Canadian Society for Education through Art

The Canadian Society for Education through Art, a voluntary association founded in Quebec City, September 18, 1955, by Charles Dudley Gaitskell assisted by Wyona Mulcaster (Saskatchewan), Howard Dierlam (Ontario), Murray MacDonald (Alberta), Louise Barette (Quebec), and others, is the only Canadian national organization bringing together art educators, artist teachers, gallery educators, and other people with similar interests and concerns. Starting with 44 members, it had grown to 749 by 1960, membership representing all levels of education. An annual national assembly is held in the fall. CSEA became a NAEA affiliate in 1987 and is also an affiliate of INSEA.

Members of CSEA are dedicated to (1) the advancement of art education, (2) the publication of current thinking and action in art education, (3) the promotion of higher standards in the teaching of art. CSEA responds directly to the needs of its members by providing policies and guidelines for quality art programs.

The *North American Art Education Accord*, signed by NAEA President Mark Hansen and CSEA President Rita Irwin on October 28, 1994, in Regina, Saskatchewan, Canada formalized the mutual concerns of the two associations towards the advancement of art education in the two countries for the 21st century. The *Accord* focuses on an exploration of shared programs, benefits, and services to members, as well as the establishment of a communication system along the elected leadership of each association. The *Accord* agreement (1994) removed CSEA's affiliate status and began treating it as a national art education association in the world community of national associations, but retained specific communication links with NAEA.

CSEA Secretary-General

1959-67	Howard C. Dierlan (Ontario)
1967-74	Garnet W. Humphrey (Ontario)*
1974-78	Leslie J. Groome (Saskatchewan)
1978	Norman Yakel (Saskatchewan)
1979-92	Douglas Storey (Ontario)
1992-Present	Alan Wilson (Ontario)

---

*Humphrey became "Executive Director" in 1965 and then "Secretary General" in 1967. Some subsequent references therefore list Humphrey's tenure as Secretary General beginning in 1965.

CSEA Honorary President

1958-72	Charles D. Gaitskell (Ontario)
1974-84	Garnet W. Humphrey (Ontario)
1984-95	John Emerson (Ontario)
1995-Present	(Not Filled)

CSEA Archivist

1975-1987	Ronald N. MacGregor (B.C.)
1987-Present	Donald Soucy (New Brunswick)

CSEA Officers

Year	President	Site of National Assembly/Date
1955-56*	Charles D. Gaitskell (Ontario)	Quebec City, Quebec/September 1955
1956-57	Charles D. Gaitskell (Ontario) Louise Barette-Charlebois(Quebec)	Winnipeg, Manitoba/1956 Toronto, Ontario/1957
1958-59	James A. S. MacDonald (BC)	Vancouver, British Columbia/1958
1959-60	Betty Jaques (Quebec) and M. Lauren Morin (Quebec)	Montreal, Quebec/1959
1960-61	Donald C. MacKay (Nova Scotia)	Halifax, Nova Scotia/1960
1961-62	Garnet W. Humphrey (Ontario)	Windsor, Ontario/1961
1962-63	Eli Bornstein (Saskatchewan)	Saskatoon, Saskatchewan/1962
1963-64	Garnet W. Humphrey (Ontario) and Louise Barette-Charlebois (Quebec)	Montreal, Quebec (with NAEA)/1963
1964-65	Murray MacDonald (Alberta)	Edmonton, Alberta/1964
1965-66	John J. Tokaryk (Ontario)	Ottawa, Ontario/1965
1966-67	Clive Roberts (New Brunswick)	Fredericton, New Brunswick/1966
1967-68	Andree Beaulieu-Green (Quebec)	Montreal, Quebec/1967
1968-69	John Hatcher (Manitoba)	Winnipeg, Manitoba/1968
1969-70	Given Seary (Newfoundland)	St. Johns, Newfoundland/1969
1970-71	Raymond C. Blackwell (Ontario)	Toronto, Ontario/1970
1971-72	Sam Black (British Columbia)	Vancouver, British Columbia/1971
1972-73	Arnel W. Pattemore (Ontario)	Windsor, Ontario/1972
1973-74**	Leslie J. Groome (Saskatchewan)	Regina, Saskatchewan/1973
1974-75	Leslie J. Groome (Saskatchewan)	Charlottetown, Prince Edward Island/1974
1975-76	John A. M. Emerson (Ontario)	Quebec City, Quebec/1975
1976-77	John A. M. Emerson (Ontario)	Hamilton, Ontario/1976
1977-78	Evelyn Blakeman (Alberta)	Calgary, Alberta/October 4-8, 1977
1978-79	Joan MacLeod (Alberta)	Halifax, Nova Scotia/1978
1979-80	Joan MacLeod (Alberta)	London, Ontario/October 1979
1980-81	Patti Higgins (Nova Scotia)	Victoria, British Columbia/October 1980
1981-82	Patti Higgins (Nova Scotia)	Edmonton, Alberta/October 1981
1982-83	Merv Kuzminski (Saskatchewan)	Saskatoon, Saskatchewan/October 1982
1983-84	Merv Kuzminski (Saskatchewan)	Toronto, Ontario/October 1983
1984-85	Christine Regehr (BC)	Winnipeg, Manitoba/October 1984
1985-86	Christine Regehr (BC)	Montreal, Quebec/October 1985
1986-87	John Henry Martin (Ontario)	Vancouver, British Columbia/July 1986
1987-88	John Henry Martin (Ontario)	Halifax, Nova Scotia/November 1987
1988-89	Wyn Davies (British Columbia)	Calgary, Alberta/October 1988
1989-90	Wyn Davies (British Columbia)	Ottawa, Ontario/October 1989
1990-91	Monique Briere (Quebec)	Regina, Saskatchewan/November 1990
1991-92	Monique Briere (Quebec)	Toronto, Ontario/November 1991
1992-93	Rita Irwin (British Columbia)	Victoria, British Columbia (Symposium)/October 1992
1993-94	Rita Irwin (British Columbia)	Montreal, Quebec (with INSEA)/August 1993
1994-95	Rita Irwin (British Columbia)	Regina, Saskatchewan/October 1994
1995-96	Rita Irwin (British Columbia)	Toronto, Ontario/October 19-22, 1995 Burnaby, British Columbia/Feb. 16-17, 1996 Fredericton, New Brunswick/Oct. 3-6, 1996

*Year initiated after several preliminary overtures by Gaitskell beginning in 1951

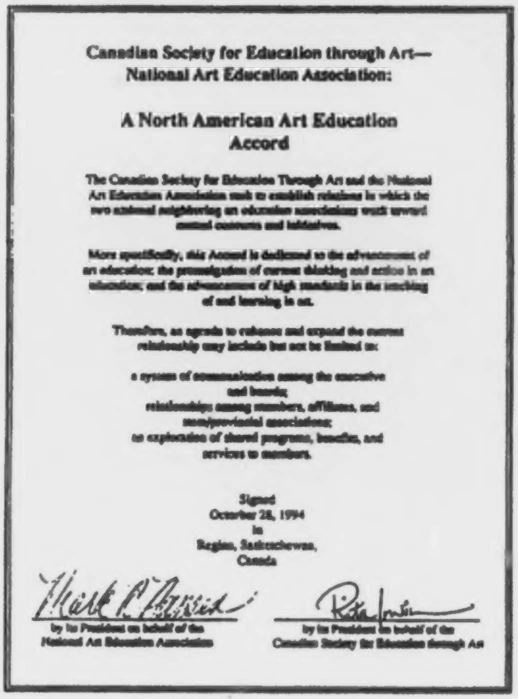
**As of 1973-74, officers include four Vice Presidents, an Honorary President, Past President, Secretary-General, Director of Publications, Research Editor, Journal Editor, and Coordinator of National Assemblies. Starting in 1973, presidential terms are for two years.

Award: Honorary Membership: Awarded for outstanding service to Canadian art education through a variety of activities.

1956	Arthur Lismer (Quebec)
1957	Anne Savage (Quebec) & Charles Comfort (Ontario)
1958	Lawren Harris (British Columbia)
1960	Alan Jarvis (Ontario)
1967	Louise Barette-Charlebois (Quebec) & Howard Dierlam (Ontario)
1970	Elizabeth Harrison (Ontario)
1973	Charles D. Gaitskell (Ontario) Gwen Seary (Newfoundland) & Margaret Messer (Saskatchewan)
1976	Irene Senecal (Quebec)
1977	Betty McLeish (Manitoba and British Columbia)
1978	Sam Black (British Columbia)
1979	Leslie J. Groome (Saskatchewan) & Arnel Pattemore (Ontario)
1982	Ray Blackwell (Ontario)
1983	Betty Jacques (Quebec)
1985	Monique Briere (Quebec)
1986	Garnet Humphrey (Ontario) & Penny Gouldstone (British Columbia)
1988	James Simpson (Alberta)
1989	Merv Kuzminski (Saskatchewan)
1991	Douglas Storey (Ontario) & John Emerson (Ontario)
1993	Ronald N. MacGregor (British Columbia) & Leah Sherman (Quebec)
1994	Not Given
1995	Not Given
1996	Not Given

Award: Gaitskell Memorial Lecturer: Awarded in recognition of outstanding writing and/or speaking in the field of art education influencing Canadian art education.

1986-87	Donald Soucy (New Brunswick)
1987-88	Joan MacLeod (Alberta)
1988-89	Raymond Blackwell (Ontario)
1989-90	Wynona C. Mulcaster (Saskatchewan)
1990-91	Annie Smith (Ontario)
1991-92	Not given
1992-93	Ronald N. MacGregor (British Columbia)
1993-94	Norm Yakel (Saskatchewan)
1994-95	Joan Vastokas (Ontario)
1995-96	Roger Lee (Saskatchewan)



Canadian Society for Education through Art—
National Art Education Association:

A North American Art Education
Accord

Signed
October 28, 1994
in
Regina, Saskatchewan,
Canada

by its President on behalf of the
National Art Education Association

by its President on behalf of the
Canadian Society for Education through Art

BEST COPY AVAILABLE

CSEA Publications

Canadian Review of Art Education: This spring publication presents reviews and reports on speculative or empirical matter of a scholarly nature in art education. Volumes 1-3 were called *Research;* volumes 4-13 were called *Canadian Review of Art Education Research*; volumes 14 to the present are called *Canadian Review of Art Education*

Year	Volume/Number	Editor
1972	1	Arnold W. Pattemore (Ontario) was the Director of Publications. Ronald A. MacGregor, Helen Diemert, and John Emerson collected and prepared the material, which came from the 1971 CSEA Conference. No editor was listed.
No journal was published in 1973, though some consider the unnumbered CSEA *Annual Journal* to be the second CSEA research journal		
1975	2	Ronald N. MacGregor (Alberta)
1976	3	Edward R. Bleicher (Nova Scotia)
1977	4	Elizabeth J. Sacca (Quebec)
This year CSEA's *Research* merged with Concordia University's *Investigart* to become the *Canadian Review of Art Education Research,* Vol. 4.		
1978	No research journal published	
1979	5	Elizabeth J. Sacca (Quebec)
1980	6 & 7	Elizabeth J. Sacca (Quebec)
1981	8	Ann E. Wolfe (Alberta)
1982	9	Ann E. Calvert (nee Wolfe) (Alberta)
1983	10	Ann E. Calvert (nee Wolfe) (Alberta)
1984	11	Ann E. Calvert (nee Wolfe) (Alberta)
1985	12	Nick Webb (Nova Scotia)
1986	13	Nick Webb (Nova Scotia)
1987	14	Nick Webb (Nova Scotia)
1988	15 1 & 2	Nick Webb (Nova Scotia)
1989	16 1	Donald Soucy (New Brunswick)
1990	17 1 & 2	Laurie Rae Baxter (British Columbia)
1991	18 1 & 2	Laurie Rae Baxter (British Columbia)
1992	19 1 & 2	Laurie Rae Baxter (British Columbia)
1993	20 1	Laurie Rae Baxter (British Columbia)
	20 2	Cathy Mullen and David Pariser (Quebec)
1994	21 1	Cathy Mullen and David Pariser (Quebec)
	21 2	Cathy Mullen and David Pariser (Quebec)
1995	22 1	Cathy Mullen and David Pariser (Quebec)
	22 2	Cathy Mullen and David Pariser (Quebec)
1996	23 1	Cathy Mullen and David Pariser (Quebec)

The Annual Journal: The *Journal* presents the current thinking and action in Canadian art education in the areas of curriculum, methodology, policy, and other matters in art education. It is published each fall.

Year	Volume/Number	Editor
1970	1	Arnel W. Pattemore (Ontario)
1971	2	Arnel W. Pattemore (Ontario)
1972	3	Arnel W. Pattemore (Ontario)
No editor was listed for the first issues, however, Pattemore was the Director of Information and wrote the journal's "Introduction."		
1973	4	Ronald N. MacGregor (Alberta)
1974	No journal was published	
1975	6	Margaret Messer (Saskatchewan)
1976	7	Margaret Moody (British Columbia)
Numbering of the journal begins with volume 7 (1976).		
1977	8	Margaret Moody (British Columbia)
1978	9	Margaret Travis (British Columbia)
1979	10	Doug Boughton (British Columbia)
(Labeled as No. 9 on the cover and inside.)		
1980	11	Jim Simpson (Alberta)
1981	12	Jim Simpson (Alberta)
1982	13	Jim Simpson (Alberta)
1983	14	Jim Simpson (Alberta)
1984	15	Jim Simpson (Alberta)
1985	16	Jim Simpson (Alberta)
1986	17	Jim Simpson (Alberta)
1987		Peter Scurr, Kit Grauer, and Julie Lymburner (co-editors) (British Columbia)
Published in conjunction with the British Columbia Art Teachers Association, but not identified as Vol. 18 but treated as such.		
1988	19 1	Lynn Morgan (Nova Scotia)
1988	19 2	Virginia Stephens (Nova Scotia)
1989	20 1 & 2	Christa E. Volk (Alberta)
1990	21 1 & 2	Christa E. Volk (Alberta)
1991	22 1 & 2	Christa E. Volk (Alberta)
1992	23 1 & 2	Christa E. Volk (Alberta)
1993	24 1 & 2	Christa E. Volk (Alberta)
1994	25 1 & 2	Roger Clark (Ontario)
1995	26 1 & 2	Roger Clark (Ontario)
1996	27 1 & 2	Roger Clark (Ontario)

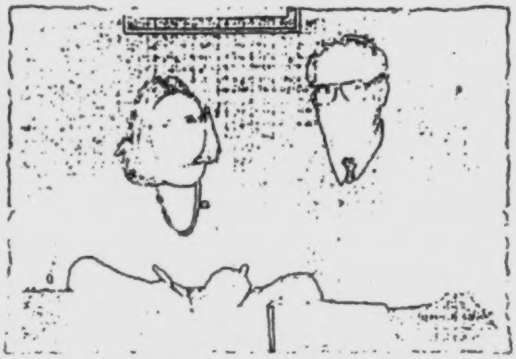
CSEA Newsletter: Five newsletters are published during the school year and contain information pertaining to resources, methods, and curriculum development in art education. The newsletters contain items that report on the activities of the Canadian Society for Education through Art, as well as its affiliates across Canada, each province having a regional editor responsible for writing a column in the *CSEA Newsletter.* Dr. Gaitskell started the *Newsletter* shortly after the first Quebec conference held in 1955. After the first year, Florence Hart became Chairman of Publications for four years.

Year	Volume	Editor
1956-1957		Charles D. Gaitskell (Ontario)
1958	1	Florence Hart (Ontario)
1958-1959	2	Florence Hart (Ontario)
1959-1960	3	Florence Hart (Ontario)
1960-1961	4	Florence Hart (Ontario)
1961-1962	5	Dorothy Hoover (Ontario)
1962-1963	6	Kay Yates (Ontario)
1963-1964	7	Arnel W. Pattemore (Ontario)
1964-1965	8	Arnel W. Pattemore (Ontario)
1965-1966	9	Arnel W. Pattemore (Ontario)
1966-1967	10	Arnel W. Pattemore (Ontario)
1967-1968	11	Arnel W. Pattemore (Ontario)
1968-1969	12	Arnel W. Pattemore (Ontario)
1969-1970	13	Arnel W. Pattemore (Ontario)
1970-1971	14	Arnel W. Pattemore (Ontario)
1971-1972	15	Arnel W. Pattemore (Ontario)
1972-1973	16	Arnel W. Pattemore (Ontario)
1974	17	Arnel W. Pattemore (Ontario)
(Volumes now determined by the calendar year rather than the school year or from December to September)		
1975	18	Arnel W. Pattemore (Ontario)
1976	19	Arnel W. Pattemore (Ontario)
1977	20	Arnel W. Pattemore (Ontario)
1978	(21)	Greg Conway (Ontario)
1979	(22)	Greg Conway (Ontario)
1979	(22)	Marcel C. Asquin (Alberta)
(*Newsletters* in 1978 and 1979 did not include volume or issue numbers)		
1980	23	Marcel C. Asquin (Alberta) (Now published five issues per year)
1981	24	Marcel C. Asquin (Alberta)
1982	25	Brian A. Lunden (Alberta)
1983	26	Brian Lunden (Alberta)
1984	27	Brian Lunden (Alberta)
1985	28	Brian Lunden (Alberta)
1986	29	Peter Scurr (British Columbia)
1987	30	Peter Scurr (British Columbia)
1988	31	Peter Scurr (British Columbia)
1988	31	Kit Grauer and Peter Scurr (British Columbia)
1989	32	Nancy Lambert (Quebec)
1990	33	Nancy Lambert (Quebec)
1991	34	Nancy Lambert (Quebec)
1992	35	Lynette Fast (Ontario)
1993	36	Lynette Fast (Ontario)
1994-1996		Barbara Sunday & Bill MacDonald (British Columbia)

North American Art Education Agreement Signed

OCTOBER 28, 1994
IN REGINA, SASKATCHEWAN, CANADA

NAEA President, Mark Hansen, CSEA Vice-President, Anna Kindler, and CSEA President, Rita Irwin go over final details on the *Accord*.



Rita Irwin and Mark Hansen signing the final *Accord*.

From the *NAEA News* (February 1995), Vol. 37, No. 1.

CSEA Viewpoints: In the spring of 1994, the Canadian Society for Education through Art replaced the ***Newsletter*** with a new news magazine, ***Viewpoints,*** to be published three times a year "as a service of your art education association CSEA affiliation," and "is made possible through the generous sponsorship of Binney & Smith (Canada) Ltd." The purpose of this publication is to bring news of past and planned art education events and provide a political "bent" to these happenings. Letters to the editors are encouraged.

Year	Volume	Editor(s)
1994-95		Barbara Sunday and Bill MacDonald (British Columbia)
1995-96		Barbara Sunday (British Columbia)
1996-97		Bill Zuk & Bob Dalton (British Columbia)

Fitzhenry Whiteside Awards for Innovative Programs in Art Education

*1994-95	Andrea Rowbottom (Milton, Ontario) Helen Robertson (Delta, British Columbia) Lynda Faulks (Duncan, British Columbia) Craig Cambell (Duncan, British Columbia)
1995-96	Margaret Scarr (Burnaby, British Columbia) Sharole Brown (Vancouver, British Columbia)

*Year initiated

Caucus on Social Theory and Art Education

The Caucus on Social Theory and Art Education seeks (1) to promote the use of theoretical concepts from the social sciences which include (but are not limited to) anthropology, sociology, and political science to study visual culture and the teaching of art; (2) to inform art educators about theory and practice in the social sciences, thus acting as a liaison between social scientists and art educators; (3) to encourage research into the social context of visual culture and teaching art; and (4) to develop socially relevant programs for use in the teaching of art. "We share no single ideology, research approach, or teaching method, but we do uphold a common vision: the development in theory and practice of an art education which is socially relevant and in the final analysis humanizing in its effect on the larger society."

Initially a presentation by Nancy Johnson at the 1977 Philadelphia Convention caught the attention of Bob Bersson who was in the audience. At the 1979 San Francisco Convention, a presentation by Peter Purdue on aesthetic and social criticism, based upon his doctoral dissertation, which somewhat continued the ideas of Nancy Johnson, served as the impetus for the formation of the Caucus. The challenge for a social orientation in the NAEA (to make art education and society better) was picked up by Robert Bersson, Ellen Kotz, Peter Helzer and others—most having studied at the University of Oregon with Vincent Lanier, June K. McFee, and critical theorist, Chet Bowers. The Caucus was officially organized in 1980 with Johnson and Bersson taking leadership roles. Ann Sherman, Jack Hobbs, Ed Feldman, Bersson, Johnson and others were presenters at the first session, the 1980 Atlanta Convention. By 1981, Elleda Katan, Cathy Brooks (Mullen), and Jan Jagodzinski had joined. By 1982, the Caucus on Social Theory and Art Education was granted official affiliate status.

CSTAE Publications

	The Caucus (Newsletter) (published four times a year)	*The Bulletin of the CSTAE* (an annual publication)
Year	**Editor**	**Editor**
1980-81		Peter Helzer & Ellen Kotz (OR)
1981-82	Marilyn Russell (KS)	Cathy Brooks (IL)
1982-83	Marilyn Russell (KS)	Cathy Brooks (IL)
1983-84	Marilyn Russell (KS)	Lanny Milbrandt (KS)
1984-85	Arthur Guagliumi (CT)	Helen Muth (MO)
1985-86	Arthur Guagliumi (CT)	Helen Muth (MO)
1986-87	Arthur Guagliumi (CT)	Tom Anderson (FL)
1987-88	Arthur Guagliumi (CT)	Tom Anderson (FL)
		The Journal of Social Theory in Art Education**
1988-89	Arthur Guagliumi (CT)	Jan Jagodzinski (Alberta)
1989-90	Arthur Guagliumi (CT)	Jan Jagodzinski (Alberta)
1990-91	Gayle Marie Weitz (WI)	Harold Pearse (Nova Scotia)
1991-92	Gayle Marie Weitz (WI)	Harold Pearse (Nova Scotia)
1992-93	Gayle Marie Weitz (NC)	Michael Emme (WA)
1993-94	Ed Check (WI)	Michael Emme (WA), Elizabeth Garber (PA), and Charles Weider (CT)
1994-95	Ed Check (WI)	Michael Emme (WA), Elizabeth Garber (PA), and Charles Weider (CT)
1995-96	Jay Haines (KY)	Michael Emme (WA), Elizabeth Garber (PA), and Charles Weider (CT)

** *The Bulletin* name changed to *The Journal of Social Theory in Art Education*

CSTAE Officers

Year	Coordinator/Chair	Secretary/Public Relations	Treasurer	Representative, DelegatesAssembly
1981-82	Robert Bersson (MD)		Steve Grout (MA)	
1982-83	Robert Bersson (MD)		Steve Grout (MA)	
1983-84	Robert Bersson (MD)		Steve Grout (MA)	
1984-85	Nancy R. Johnson (WV)		Tom Anderson (FL)	
1985-86	Nancy R. Johnson (IN)		Tom Anderson (FL)	
1986-87	Nancy R. Johnson (FL)		Andra Johnson (GA)	
1987-88	Elleda Katan (MA)		Andra Johnson (GA)	
1988-89	Elleda Katan (MA)		Andra Johnson (GA)	
1989-90	Amy Brook Snider (NY)		Laurie Hicks (ME)	
1990-91	Amy Brook Snider (NY)		Laurie Hicks (ME)	Kerry Freedman (WI)
1991-92	Jan Jagodzinski (Alberta)	Rosalie Politsky *(OH)	Laurie Hicks (ME)	Kerry Freedman (WI)
1992-93	Jan Jagodzinski (Alberta)	Rosalie Politsky (OH)	Laurie Hicks (ME)	Kerry Freedman (WI)
1993-94	Harold Pearse (Nova Scotia)	Rosalie Politsky (OH)	Connie Landis (MT)	Doug Blandy (OR)
1994-95	Harold Pearse (Nova Scotia)	Vacant	Connie Landis (MT)	Doug Blandy (OR)
1995-96	Gayle Marie Weitz (NC)		Connie Landis (MT)	Lorrie Blair (Quebec)
1996-97	Gayle Marie Weitz (NC)		Connie Landis (MT)	Lorrie Blair (Quebec)
Archivists				
1993	Robert Saunders (CT) and Arthur Guagliumi (CT)			

*Year Initiated

NAEA President Robert W. Curtis and Carol R. MacConnell, Vice President of CSEA.
From the *NAEA News* (August 1987), Vol. 29, No. 4.

CSTAE Columnist for the *NAEA News*

1986-87*	Nancy Johnson (FL)
1987-88	Elleda Katan (MA)
1988-89	Elleda Katan (MA)
1989-90	Kristin Congdon (FL) & Doug Blandy (OR)
1990-91	Sally Hagaman (IN)
1991-92	Cynthia Taylor (Nova Scotia)
1992-93	Doug Blandy (OR)
1993-94	Amy Brook Snider (NY)
1994-95	Amy Brook Snider (NY)
1995-96	Harold Pearse (Nova Scotia)

* Year initiated

Committee on Lifelong Learning

For more than ten years, Pearl Greenberg (NY), aided by Jean Ellen Jones (GA), Donald Hoffman (KY), and Marion Jefferson (FL) chaired sessions involving Lifelong Learning as a section of the Higher Education Division at NAEA Conventions, eventually developing a newsletter to let everyone who attended the NAEA sessions know of happenings in this area. Lifelong Learning became a NAEA affiliate in 1990 with over 200 NAEA members on their mailing list. The affiliate has attracted members who are independent teacher-entrepreneurs as well as persons working in traditional school and community settings. Currently the affiliate has limited its official membership to those who are willing to pay a small yearly fee that covers costs for mailing occasional notices and for copies of affiliate NAEA convention presentations. The affiliate welcomes any NAEA member to participate in its meetings and programs.

Members of the affiliate direct their energies toward: (a) building NAEA membership among persons who teach art to adults, direct adult visual art programs, or express interest in adult art education issues, expanding the role of NAEA well beyond its current focus on school age children; (b) developing networks within state organizations and at NAEA conventions so that those involved in organizing community art programs can meet, share information, and become resources for persons seeking assistance in the development of quality art programs for adults and older adults; (c) encouraging retired art teachers to become involved in developing authentic art programs in settings to develop in their students the necessary awareness and skill for the pursuit of art learning throughout life; (d) studying issues that touch on the teaching and administration of art programs for adults; (e) providing a forum for presentation of research on lifelong learning issues and the dissemination of such presentations; (f) advocating the benefits of art study in adulthood within a wide variety of forums.

Committee on Lifelong Learning Officers

Year	Coordinator(s)	Regional Representatives			
		Eastern	Western	Pacific	Southeastern
1990-91	Jean Ellen Jones (GA)	Pearl Greenberg (NY)	Donald Hoffman (KY)	Sharon Gray (UT)	Steve Lewinter (TN)
1991-92	Heta Kauppinen (GA)	Pearl Greenberg (NY)	Donald Hoffman (KY) & Jeanne Falcone (KS)	Sharon Gray (UT)	Steve Lewinter (TN) & Jean Ellen Jones (GA)
1992-93	Heta Kauppinen (GA)	Pearl Greenberg (NY)	Jeanne Falcone (MO)	Sharon Gray (UT)	Marion Jefferson (FL)
1993-94	Heta Kauppinen (GA)	Pearl Greenberg (NY)	Jeanne Falcone (MO)	Sharon Gray (UT)	Marion Jefferson (FL)
1994-95	Jean Ellen Jones (GA)	Pearl Greenberg (NY)	Jeanne Falcone (MO)	Sharon Gray (UT	Marion Jefferson (FL)
1995-96	Diane Barret (GA)	Regional Representatives Discontinued			

Year	Secretary/Treasurer	Delegates Assembly Representative
1993-94*	Diane Barret (GA)	Sharon Gray (UT)
1994-95	Diane Barret (GA)	Sharon Gray (UT)
1995-96	Jean Ellen Jones (GA)	Barbara Wardle (UT) & Jean Falcone (MO)

Publications: *Abstracts* (Lifelong Learning presentations at the NAEA convention.) *Abstracts* was renamed at the 1995 convention.

Year	Editor
1990-95	Lifelong Learning Coordinator

Proceedings—1995-96, Editor: Pearl Greenberg

Museum Education Affiliate

Conceptualization of the efforts for the Museum Education Affiliate began at the 1977 NAEA Philadelphia Convention under the leadership of two museum educators: Teresa Grana (DC) and Allen Bassing (DC). Subsequently, at the 1978 NAEA Houston Convention, another series of meetings were held when museum educators and other art educators discussed the common goals of art education in a museum context. The result of these sessions took the form of a resolution which was submitted to, and passed by, the NAEA States Assembly. On June 9, 1978, a representative group from seven museums and two universities met at the national headquarters of NAEA to draft goals/purposes for the affiliate: to develop and promote a knowledge and understanding of museum education as it relates to the total field of art education; to develop a communication network to collect and disseminate information to all NAEA members; to provide a focus for special interests in museum education; and to share information between the NAEA and other professional museum groups. Bylaws prepared by Charles Bleick (VA) and his committee and a Museum Affiliate Group Membership Survey by Marla Shoemaker (PA) and Julie Agar (PA) were published in the *NAEA News* (Vol., 22, No. 2. pp. 27-28) to provide the group organizers and the NAEA Board of Directors, as well as the NAEA membership, with a better understanding of the general interest base among NAEA members on museum education. The results indicated not only an interest among NAEA members but also a wide variety of programs that were already in action around the country involving NAEA members and museums. As a result of these findings, the Museum Education Affiliate became formally established in 1979.

Kent Anderson, NAEA President, made the official announcement in April at the 1981 NAEA Chicago convention that, as of September 1 of that year, the Museum Education Affiliate would become the Division of Museum Education, the first new division to be added to the existing governance structure.

Officers

Year	Affiliate Coordinator	Convention Coordinator	Newsletter Coordinator
1979-80	Teresa Grana (DC)	Ellie Caston (PA)	Thomas J. Lacey (PA)
1980-81	Ellie Caston (PA)		Thomas J. Lacey (PA)

Meeting at the NAEA Headquarters, Reston, VA, museum representatives draft proposal for NAEA affiliate. From *NAEA News* (July 1978), Vol. 20, No. 6.

National Association of State Directors of Art Education (NASDAE)

[Primarily from Charles Stubbs (UT) in the *NAEA News*, Vol. 25, No. 5 (1983)]

In 1952, nine states had established the office of State Director of Art Education and the SDAE was formed at the Eastern Arts Association Conference in Atlantic City. Most of the positions were created after 1946, with notable exceptions being Pennsylvania (1915) and Delaware (before 1930). The other seven were Massachusetts, Missouri, Virginia, New Hampshire, Louisiana, New York, and Texas. Annual salaries in 1952 ranged from $4,550 to $8,580.

Conferences of state directors and supervisors of art education had been held as early as 1950 and perhaps even earlier. A summary report from 1950 shows that the state directors of art and music were meeting in joint conference.

In 1965, Title V of the Elementary and Secondary Education Act, money was made available to strengthen staffs of state education agencies. With encouragement to employ directors in areas where teachers and districts typically needed the help of specialists, there was a dramatic increase in new positions in the visual arts. Several of those hired at that time are still functioning in State Offices of Education.

Within a similar time frame, in 1966, the National Art Education Association sponsored a conference on curriculum and instructional development and eventually brought leaders together to formulate the States Assembly. As these meetings brought experienced and fledgling state directors together, the National Association of State Directors of Art Education was born on September 22, 1966. Bill Bealmer (IL), Alice Baumgarner (NH), Sara Joyner (VA), and Bill Flanagan (MA) had initiated the effort to organize prior to 1965. Clyde McGeary (PA) was elected first Chair and Jerry Tollifson (OH) the Chair Elect. The first constitution was written at about that same time. The initial Executive Committee (1966-69), in addition to the officers, included Ruth West (KY), Charles Stubbs (UT), and Perry Kelly (NC).

The NASDAE was organized as a section of NAEA in 1966, with 31 charter member states. Its purposes were to (a) work cooperatively with the parent organization, (b) offer assistance and leadership, (c) provide communication among states more directly, and (d) provide a basis for the study and solution of common problems in State Departments of Education. The original Executive Council of NASDAE included the chair, chair-elect, and four members-at-large. The Executive Council altered the NASDAE Constitution and changed the name of officers to coincide with NAEA policy; and the members-at-large positions were eliminated.

In 1977, Article I of the revised Constitution and Bylaws for the National Art Education Association made NASDAE an official affiliate of NAEA.

In the late '60s and under the guidelines of the new Constitution, committees were formed and actively functioned in trying to bring about some of the goals of this new organization. Exchanges of materials and information between states were established during those early beginnings and they continue today. NASDAE members created a logo and letterhead for stationary and the *NASDAE Newsletter* was first published in 1977. A statement was prepared during a job-alike session in 1974 of the Comprehensive Arts Planning and Development Project Conference in Washington, DC. It received wide distribution. In 1981 NASDAE pressed for the writing and distribution of an NAEA policy statement on coloring books. Their efforts were realized when Kent Anderson, as NAEA President, issued such a statement. In 1979, NASDAE was responsible for the first national survey among members concerning the condition of art education in the United States: "State of the Arts in the States," published in *Art Education* (January, 1981). This survey was repeated in 1984-85 in order to assess any changes in art education in each state and was published in 1987 as *A National Survey of the Art(s) Education, 1984-85, State of the Arts in the States.*

In 1982, NASDAE members assisted the Getty Center for Education in the Arts in identifying model art education programs and assisted in publishing a short version of *Beyond Creating: The Place of Art in America's Schools* (April 1985).

The purpose and uniqueness of NASDAE remains much the same today. All members stand ready to assist in any way that might strengthen the role of art education at any time or place. NASDAE probably represents the greatest collection of strategists, system analysts, curriculum developers, contacts with local school districts, and experienced art educators one can find.

NASDAE Officers

Year	Chair
1952	Alice A. D. Baumgarner (NH)
1954	Sara Joyner (VA)
1955	William Bealmer (IL)
1957	SDAE established as a NAEA Standing Committee
1960	Alice A. D. Baumgarner (NH)
1961	William Bealmer (IL)
1966	Alice A. D. Baumgarner (NH)

NASDAE formed at NAEA Headquarters, Washington, D. C.

Year	President	President Elect	Secretary/Treasurer
1966-67	Clyde McGeary (PA)	Jerry Tollifson (OH)	Robert Daniels (TN)
1967-69	Jerry Tollifson (acting)		
1969-71	Jerry Tollifson (OH)	Neil Mooney (FL)	Charles B. Stubbs (UT)
1971-73	Neil Mooney (FL)	James R. Gervan (DE)	Charles B. Stubbs (UT)
1973-75	James R. Gervan (DE)	Al Kochka (NJ)	E. Andrew Mills (NY)
1975-77	Al Kochka (NJ)	E. Andrew Mills (NY)	J. Stephen Lahr (NE)
1977-79	E. Andrew Mills (NY)	Robert J. Saunders (CT)	
1979-81	Robert J. Saunders (CT)	Charles R. Stubbs (UT)	Ruth Gassett (GA)
1981-83	Charles R. Stubbs (UT)	Ruth Gassett (GA)	Laura Magee (IA)
1983-85	Ruth Gassett (GA)	Mary Honetschlager (MN)	
1985-87	Mary Honetschlager (MN)	James L. Tucker (MD)	
1987-89	James L. Tucker (MD)	Brenda Turner (AR)	
1989-91	Brenda Turner (AR)	Martin Rayala (WI)	
1991-93	Martin Rayala (WI)	Jeanne Rollins (TX)	
1993-95	Jeanne Rollins (TX)	Vicki Breen (NM)	
1995-97	Vicki Breen (NM)		

Publication: *NASDAE Newsletter* (First issue in March, 1967). The President serves as the Editor.

Overseas Art Education Affiliate/Association

The beginning of the Overseas Art Education Association dates back to 1982 while the formal founding of OAEA was in 1984 when OAEA was accepted as an affiliate in NAEA*. In 1985, OAEA was given full state/province status in NAEA as a result of States Assembly Motion #47 at the NAEA Convention. Mark Hansen, the Statistical Coordinator of States Assembly, wrote that it was due to the effective efforts of Carol Mauch that this motion was passed at the NAEA Dallas Convention. OAEA membership is made up of art educators in the Department of Defense Dependents Schools and Overseas Schools (DODDS) sponsored by the U.S. Department of State. The first Overseas Art Education Council meeting was held on May 11, 1985, at the home of Marian Yunghans, the first OAEA President, in Bitburg, Germany. Since 1984, many persons have been responsible for maintaining the Association since the teacher base in Europe is not as stable as in the continental United States. For many reasons, including the drawdown of U.S. forces in Europe and involuntary reassignments, the art educators in DODDS must work very often under adverse conditions over which they have no control.

These conditions disrupt their professional lives, so it is, indeed, a small miracle that OAEA has reached its tenth anniversary. This can only be attributed to the professional efforts of all DODDS art educators and their desire to bring quality art education to their students while still maintaining their professional expertise.

As stated in the Overseas Art Education Association Constitution, which was also ratified in 1985, the purpose of the Association is to define and establish the role of art education, to give support to creative teaching, and to foster study and research in art education.

---

*This initial statement was approved by the OAEA Board.

OAEA Officers

Year	President	Vice President	Secretary	Treasurer
1984-86	Marian Yunghans	Carlton Nickerson	Jim Hughes	None
1986-88	Carlton Nickerson	Penny Richardson	Susan Nordell	Mary Jo Nickols (86-87) & Floyd Bertrem (87-88)
1988-90	Susan Nordell	Penny Richardson	Carol Neill	Margo Whitcomb
1990-92	Susan Nordell	None	Terri Fleming	Susan Nordell
1992-94	Terese M. Sarno	Davina Judis	Barbara Osen	Susan Nordell (92-93) & Susanne Premo (93-94)
1994-96	Terese M. Sarno	Barbara Osen	JoAnn Powell	Susanne Premo

*All officers have lived in Germany, with the exception of Carlton Nickerson from Belgium.

Publication

In 1986, the *OAEA Newsletter,* Volume 1, Number 1, was initiated with the President always serving as editor.

Special Projects

OAEA sponsors a variety of projects which take advantage of the cultural treasures of Europe—trips to museums, visits to private art collections, as well as courses for graduate credit and special receptions at such impressive sites as the Imperial Banquet Hall of the Frankfurt City Hall as guests of Lord Mayor during the 1200th anniversary of the city of Frankfurt.

In 1995, the OAEA organized a student/faculty exhibit at the Wadgasserhof Museum in Kaiserslautern as part of the Rheinland-Pfalz Cultural Summer Program which features American Neighbors.

OAEA also participates in Youth Art Month, having received two awards for this participation—the Award of Merit and Elizabeth Clarkson Special Achievement Award for 1991 received by Terese M. Sarno for the Youth Art Month celebration which included student exhibits at the prestigious American House Cultural Centers in Berlin, Munich, and Stuttgart.

The OAEA also participated in NAEA's Recognizing Excellence Agenda with three initiatives, mainly focusing on the reduction of the art pupil-teacher ratio in DODDS. OAEA has also been the sponsor for Scholastic Art Awards in the DODDS Germany region.

Public Policy and Arts Administration Affiliate

Founded in 1986, the Public Policy and Arts Administration Affiliate promotes study, research, and teaching of issues in public policy and arts administration as they affect and are affected by arts education in schools, arts organizations, and community settings. In so doing, PPAA draws on theoretical concepts and research methods from the visual and performing arts, arts education, law, public administration, and the social, political, and administrative sciences; it thus seeks to widen the pedagogical and research bases of art education, cultural policy, and arts administration.

PPAA Officers

Year	President/Chair
1987-88*	James Hutchens (OH)
1988-89	James Hutchens (OH)
1989-90	David Pankratz (VA)
1990-91	David Pankratz (VA)
1991-92	Sandra C. Dilger (FL)
1992-93	Gay Drennon (FL)
1993-94	Gay Drennon (FL)
1994-95	Charles Dorn (FL)
1995-96	Charles Dorn (FL)

Publication: *Public Policy and Arts Administration Proceedings*

Year	Volume	Editor
1986*	1	Rogena Degge (OR) & Linda Ettinger (OR)
1987	2	James Hutchens (OH) & Kenneth Marantz (OH)
1988-89	3	David Pankratz (VA)
1990-91	4	Betty Jo Troeger (FL)
1991-92	5	James Hutchens (NC)
1992-93	6	James Hutchens (NC)
1993-94	7	James Hutchens (NC)
1994-95	8	James Hutchens (NC)
1995-96	9	Stanley Madeja (IL)

*Year initiated

Retired Art Educators Affiliate

The Membership Committee of NAEA States Assembly moved that an affiliate group be formed for retirees (Motion #18) at the 1985 Dallas Convention. It was reasoned "that an affiliate group be formed for retirees so that we might utilize their energies, potential, and knowledge." This motion was voted on and approved by the NAEA Board with the provisions that each state president appoint a representative to the retirees affiliate and an organizational meeting be held in New Orleans (1986) with John A. Michael of Ohio in charge. Although Rosemary Fleig of the NAEA Office chaired this initial meeting, Michael was elected President/Chair for 1986-87. Ruth Beatty of Michigan was elected Secretary. As President/Chair, Michael wrote to all state presidents who had not appointed an RAEA Representative and requested them to do so. Finally by 1989, 42 states responded by appointing RAEA Representatives to organize the retirees of their respective states.

The 1987 Boston Conference was the first convention to have a program (four sessions) specifically designed for and by retirees active in NAEA. Most sessions were and continue to be of interest to all NAEA members. "Retired Art Educators Affiliate" was adopted as the official name for retirees active in NAEA.

RAEA Goals and Accomplishments

(1) Varied and inspiring convention programs at national and state/province conventions

(2) Establishment of state/province RAEA Representatives who brought together organizationally active retirees in their states

(3) Representatives to Delegates Assembly

(4) RAEA articles in all issues of the *NAEA News* (since 1986)

(5) Reduced NAEA dues for retired members

(6) Research relevant to state/province requirements for retirement (Conducted by Frances T. Kyllonen, 1989)

(7) Research (surveys) concerning many aspects of and for retired art educators (Rosemary Fleig/John Michael, 1985-86; Frances Kyllonen, 1990-91)

(8) Constitution, approved at the 1992 Phoenix Convention as a result of the leadership of Frances T. Kyllonen

(9) Proposal for a RAEA Award approved as a result of the work of Elizabeth Smith (SC), the first award presented in 1993

(10) A brochure, *A Call for Commitment to Art Education Achievement for the 21st Century*, distributed in 1995

(11) Membership recognition and award breakfast initiated in 1995 by Liz Smith Cox and continued in 1996 with the RAEA award presentation and a program style show of 21 costumes designed by Jean Morman Unsworth modelled by prominent NAEA members

(12) Awards of $100 to the outstanding University Student Chapter each year approved by RAEA membership at the 1996 San Francisco convention

(13) Committee on Legislative Awareness/Action appointed to collect data concerning legislative activities that impact art education programs

(14) Joint Sessions with members of the Student Chapters initiated to share goals and ideas on a one-to-one basis

Retired Affiliate Officers

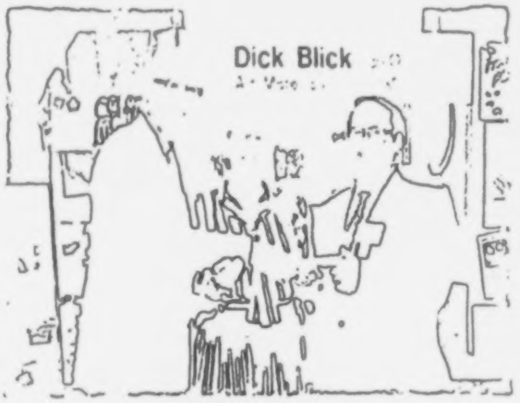
Year	President/Chair
1986	Organizational Meeting
1986-87	John A. Michael (OH)
1987-88	John A. Michael (OH)
1988-89	John A. Michael (OH)
1989-90	Ruth Beatty (MI)
1990-91	Ruth Beatty (MI)
1991-92	Frances T. Kyllonen (MO)
1992-93	Frances T. Kyllonen (MO)
1993-94	Jerry D. Poole (AR)
1994-95	Elizabeth Smith (SC)
1995-96	Elizabeth Smith-Cox (SC)
1996-97	Elizabeth Smith-Cox (SC)

Membership: Retired membership is available to those who have retired from full-time teaching or other art-related educational positions and have been a member of NAEA for a minimum of 5 years before retirement. (NAEA Retired Membership is now $30 in most states. A reduced registration fee is available for all NAEA Conventions.)

Retired Art Educator of the Year Award: Given in recognition of an exceptional and continuous record of achievement (research and writing), teaching professional leadership, and/or community service bearing on education in the visual arts, but especially such professional involvement *after retirement.*

Year	Recipient
1993	John A. Michael (OH)
1994	Brian Allison (England)
1995	Ivan E. Johnson (FL)
1996	Janet Fox (TX)
1997	Sylvia Corwin (NY)

President/Chair-Elect	Secretary	Treasurer	Program Chair	Historian
	Ruth Beatty (MI)			
	Ruth Beatty (MI)		Ida Nell Williams (TX)	
	Jeanne Weitz (TX)		Ida Nell Williams (TX)	
	Jeanne Weitz (TX)		Ivan Johnson (FL)	John A. Michael (OH)
	Patricia Jones (MO)		Ivan Johnson (FL)	John A. Michael (OH)
Jerry D. Poole (AR)	Patricia Jones (MO)	Elaine L. Raichle (NJ)	Ivan Johnson (FL)	John A. Michael (OH)
Jerry D. Poole (AR)		Elaine L. Raichle (NJ)	Ivan Johnson (FL)	John A. Michael (OH)
Elizabeth Smith (SC)	Ruth Freyberger (IL)	Elaine L. Raichle (NJ)		John A. Michael (OH)
Ivan Johnson (FL)	Janet Fox (TX)	Elaine L. Raichle (NJ)	Ivan Johnson (FL)	Frances T. Kyllonen (MO)
Ivan Johnson (FL)	Janet Fox (TX)	Elaine L. Raichle (NJ)	Ivan Johnson (FL)	Frances T. Kyllonen (MO)
Ivan Johnson (FL)	Janet Fox (TX)	Pauline Gawlik (TX)	Ivan Johnson (FL)	Frances T. Kyllonen (MO)



John A. Michael (left) and Ruth Beatty receive a check from James Noble of Dick Blick to further the programs of NAEA's Retired Art Educators Affiliate.
From the *NAEA News* (June 1991), Vol. 33, No. 3.

Editor's note: Since the NAEA Membership Form lists "Retired" as a classification of NAEA members, the Retired Art Educators Affiliate could not ask for a second payment of dues. (Everyone who joins NAEA as a retiree is automatically a member of the RAEA.) President Ruth Beatty solicited the commercial suppliers for money to take care of incidental expenses. The Dick Blick Company responded with a $500 donation in 1991, 1993, and 1995. Recently, RAEA members have been encouraged to donate funds for use for the Student Chapter Award.

Seminar for Research in Art Education

The Seminar for Research in Art Education originated as a private group with an elected membership which was founded as a result of the growing interest in research as shown by the increasing number of research sessions at the NAEA Conventions. At a meeting (May 14-15, 1970) in Washington, DC, the group was formed as an affiliate of NAEA and a Constitution was adopted which was amended in 1984 by mail ballot to clarify the election of officers. Kenneth Beittel and June King McFee were instrumental in opening up the organization's membership.

Generally, it is the purpose of the Seminar to provide for an informal, yet focused, exchange of ideas about research and inquiry in the field of art education. Essentially, the group seeks a means for those concerned with research to come together to learn of each other's activities, discuss work in the field, and project means by which the Seminar might further research efforts.

SRAE Officers

Year	Chair	Secretary/Treasurer
1970-72*	William Stewart (PA)	Ivan Johnson (FL)
1972-74	Kenneth Lansing (IL)	Ivan Johnson (FL)
1974-76	Jessie Lovano-Kerr (FL)	Gordon Kensler (OR)
1976-78	Arthur Efland (OH)	Marylou Kuhn (FL)
1978-80	George Hardiman (IL)	Frances Anderson (IL)-'79 Rogena Degge (OR)- '80
1980-82	D. Jack Davis (TX)	None
1982-84	Marilyn Zurmuehlen (IA)	Nancy R. Johnson (WV)
1984-86	Marilyn Zurmuehlen (IA)	Nancy R. Johnson (IN)
1986-88	Paul Edmonston (GA)	David Burton (VA)
1988-90	Mary Stokrocki (OH/AZ)	David Burton (VA)
1990-92	Peter Smith (IN)	David Burton (VA)
1994-96	Sharon La Pierre (CO) [Pres. Elect] Thomas Brewer (FL)	Robin Clarke (MI)

*Year initiated

In 1994, the Bylaws were voted on by the membership and the titles were changed to President and President Elect.

SRAE Publications: Abstracts of research presentations at the annual NAEA Conventions were printed and distributed as early as 1963 at the Kansas City Convention. This was usually accomplished by the Chair and committee in charge of research presentations. However, after the Seminar for Research in Art Education became an affiliate group of NAEA in 1970, the Chair usually took on this responsibility with *Abstracts of Research Presentations, NAEA Conference* being published and distributed to Seminar members every year, beginning in 1971 with William Stewart as Chair and compiler of the first publication. In 1974, Guy Hubbard and Mary Rouse prepared the publication of *Abstracts*. Marilyn Zurmuehlen was in charge of the *Abstracts* for four years (1982, 83, 84, 85) and, in 1983; she also published *Responses To Research Presentations*. The SRAE *Abstracts* were the responsibility of the chair until 1994 when Chair Sharon La Pierre appointed Read Diket (MS) editor.

In 1987, Paul Edmonston arranged the abstracts under general categories: Historical, Descriptive/Interpretive, Crosscultural and Women's Studies, Theoretical/Experimental, Curriculum/Evaluation/Supervision. He also added a page of Seminar conference participants. In 1991, David Burton, Secretary/Treasurer, took on the responsibility of conducting and publishing *A Survey of Research Interests Among Art Education Researchers*. The *Survey* was divided into three parts: an analysis of the Responses, an Art Education Research Subject Index, and a Directory of Art Education Researchers. As a result of SRAE sponsored workshops at the Baltimore, Houston, and San Francisco conventions, the Association approved the anthology, *Research Methods for Art Education*, edited by Enid Zimmerman and Sharon La Pierre.

The first book-length publication published on computer disc in 1992 was *New Waves of Research in Art Education* edited by Mary Stokrocki with consulting editors Peter Smith and Enid Zimmerman and a preface by Kenneth Beittel to whom the book is dedicated. A print version was published in 1995 with nine chapters and 14 articles. SRAE authors include: Dorothy Anderson, Karen Carroll, Elmer Day, Read Diket, Lynn Galbraith, Charles Jansen, Carol Jeffers, Heta Kauppinen, Sharon La Pierre, Akio Okazaki, Peter Smith, Mary Stokrocki, Annette Swann, and Betty Jo Troeger.

In 1995, SRAE published the first of a monograph series, *Art Education Historical Methodology: An Insider's Guide To Doing And Using* by Peter Smith. The Guide was published by Open Door Publishers in Pasadena, CA. The 69-page treatise was begun while Smith was SRAE president and is an expression of his own research focus in the history of art education.

The Complete History of SRAE, to be edited by Read Diket and David Burton, is planned for 1996-97.

SRAE News

Year	Editor
1992-93	Sharon La Pierre (CO)
1993-94	Sharon La Pierre (CO)
1994-95	Thomas Brewer (MS)
1995-96	Thomas Brewer (MS)
1996-97	Read Diket (MS)
1997-98	Read Diket (MS)

Inter-Affiliate Representative

Year	Editor
1990-91	Lynn Flieger-Countryman (CO)
1991-92	Lynn Flieger-Countryman (CO)
1991-92	Carol Jeffers (CA)
1993-94	Carol Jeffers (CA)
1994-95	Carol Jeffers (CA)
1995-96	Julia A. Lindsay (OH)

Marilyn Zurmuehlen Award: The first Marilyn Zurmuehlen Award for Distinguished Research in Art Education was given at an awards ceremony at the 1994 NAEA Baltimore Convention. Dr. Zurmuehlen (deceased in December 1993), President of the Seminar for Research in Art Education, 1982-86, was in charge of publishing the *Abstracts* during her tenure as President and made many other contributions to research and the field of art education. In 1995, it was decided to give the award on alternating years.

1994	Christine Marme Thompson (IL)
1995	Diana Korzenik (MA)

The Electronic Media Interest Group

Over the last few years, interest in electronic media in art education increased considerably. Many NAEA members have become involved as is evidenced be the many computer workshops and programs at state and national convention programs, the growing use of computers in art and art education, and the frequency of articles in art education literature.

An interest group devoted to technology applications assembled at the 1994 NAEA Baltimore convention became the Electronic Media Interest Group (EMIG). At this meeting an interim board was formed and charged with applying for NAEA affiliate status, organizing an e-mail network, engaging in publicity, and working with the NAEA Houston convention organizers. The EMIG formation board, under the leadership of Joan Maresh, achieved all of the above goals.

The EMIG attempts to provide the following: (a) art education technology suggested outcomes, concepts for students to comprehend at the end of all levels of art education; (b) suggestions for members utilizing the Internet and World Wide Web as instructional and communication tools; (c) suggested technology-based studio design standards addressing aspects of architecture, ergonomics, hardware and software; (d) State EMIG representatives to provide locally based technology resources; (e) authorization of an annual CD-ROM (multi-platform readable) archive of NAEA publication summaries and order forms. The CD could also cross-index searchable knowledge-bases of juried lessons and units of instruction submitted by the NAEA membership addressing all aspects and levels of art education.

Officers

1995-96—Chair/President: John Royo (MD), Secretary: Dale Bentley (MA), Treasurer: Jana Armistead (TX), Historian: Sherry White (TX), Newsletter Editor: Barbara Delikaris (NJ), Delegates Assembly: Anna Chupa (DE) and Darrel Evans (ID), Communication Coordinators: Terry Hudson (MO) and Tony Scott (VA).

United States Society for Education through Art (USSEA)

The United States Society for Education through Art was founded in 1977 by a group of U.S. art educators who wanted to share their interests in international and cross-(across borders) and multi-cultural (within one country) concerns in art education, becoming a NAEA affiliate in 1986. The USSEA is also an affiliate of INSEA and (a) facilitates international child art exchanges with art teachers in other countries and within the US; (b) keeps its membership informed about what is happening around the world and cross-culturally and multiculturally within the US; (c) sponsors an "International" program during the NAEA Convention; (d) sponsors an USSEA news column, half of which reports international concerns in the *NAEA News*; (e) promotes greater understanding and respect for individuals from ethnic, minority, and multicultural backgrounds; and (f) provides an international network with other art educators throughout the world.

USSEA Executive Secretaries

1981-1993	Kenneth Marantz (OH)
1993-1995	Barbara Boyer (CA)
1995-present	Lois Petrovich-Mwaniki (NC)

USSEA Newsletter (Three issues per year)

Year	Editor
1977-79*	Larry Kantner (MO)
1979-83	Maryl Fletcher De Jong (OH)
1983-85	Dan Nadaner (NY)
1985-86	Barbara Boyer (OH)
1986-87	Ann H. Heidt (MT)
1988-89	Patricia Stuhr (OH)
1989-90	Lois Petrovich-Mwaniki (NC) and Robyn Wasson (OH)
1990-91	Lois Petrovich-Mwaniki (NC)
1991-92	Lois Petrovich-Mwaniki (NC)
1992-93	Prabha Sahasrabudhe (NY)
1993-94	Marjorie Sahs (CA)
1994-95	Marjorie Sahs (CA)
1995-96	Marjorie Sahs (CA)

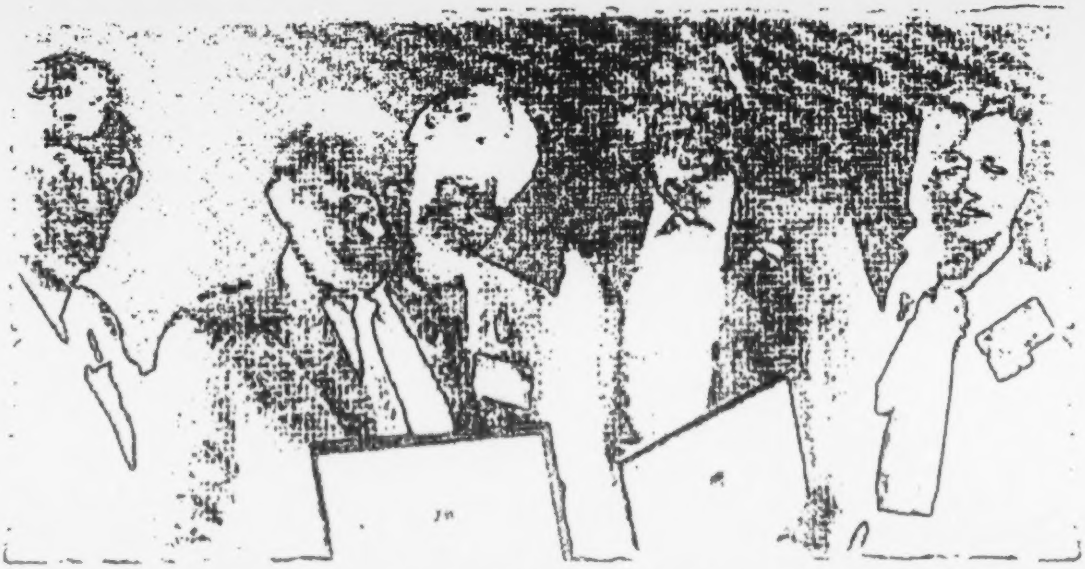
*Year initiated

USSEA* Officers

Year	President	Vice President	Secretary	Treasurer
1977-79**	Kenneth A. Marantz (OH)	Helen Patton (NC)	Tom Slettenhaugh (WI)	Eugenia Oole (MN)
1979-81	Larry Kantner (MO)	Paul Edmonston (GA)	Jan Rubinowitz (NY)	Eugenia Oole (MN)
1981-83	Jan Rubinowitz (NY)	Phyllis Gold Gluck (NY)	Promila Sen (NC)	Marl Fletcher DeJong (OH)
1983-85	Al Hurwitz (MD)	Hilda Present Lewis (CA)	Ann Sherman (KS)	Clem Pennington (FL)
1985-87	Maryl Fletcher De Jong (OH)	Anne Gregory (CA)	Jane Rhoades (OH)	Mary A. Zahner (OH)
1987-89	Barbara Boyer (OH)	Karen A. Hamblen (FL)	Marilyn Newby (IL)	Mary A. Zahner (OH)
1989-91	Robert J. Saunders (CT)	Patricia Stuhr (OH)	Douglas Blandy (OR)	Paulina Ahmad (IN)
1991-93	Patricia Stuhr (OH)	Paul Kravagna (CA) (1991) Camille Serra (KY)(1992-93)	Kerry Freedman-Norberg (MN)	Janina Rabinowitz (NY)
1993-95	Lois Petrovich Mwaniki (NC)	Duane Hagen (CA) Sharon Lee House (MI)	Maryl Fletcher De Jong (OH)	Patricia Stuhr (OH)
1995-97	Mary Stokrocki (AZ)	Teresa Unseld (KY) Heather Anderson (CA)	John Labadie (NC)	Camille Serre (KY)
1997-99	Prabha Sahasrabudhe (NY)			

*See Appendix for parent group: INSEA

**Year initiated



(From left): Robert Saunders; Al Hurwitz, Ziegfeld recipient; Mary Stokrocki, Ziegfeld Award director; Brian Allison, Ziegfeld recipient; Maryl Fletcher De Jong, USSEA President.
From *NAEA News* (August 1987), Vol. 29, No.4.

Journal of Multi-Cultural and Cross-Cultural Research in Art Education
(One issue per year)

Year	Editor	Volume
1983*	Larry A. Kantner (MO)	1
1984	Larry A. Kantner (MO)	2
1985	Larry A. Kantner (MO)	3
1986	Larry A. Kantner (MO) (Joint issue with CSEA with Ronald MacGregor (BC))	4
1987	Rogena M. Degge (OR)	5
1988	Douglas Blandy (OR) & Paul Bolin (OR) & Kristin Congdon (FL)	6
1989	Rogena M. Degge (OR)	7
1990	Rogena M. Degge (OR)	8
1991	Ronald W. Neperud (WI) & Douglas Marschalek (WI)	9
1993	Ronald W. Neperud (WI) & Douglas Marschalek (WI)	10/11
1994	Ronald W. Neperud (WI) & Douglas Marschalek (WI)	12/13
1995	Ronald W. Neperud (WI) & Don Krug (OH)	14/15
1996	Don Krug (OH)	16/17

*Year initiated

USSEA Awards: Two awards are given annually—one to honor an American and one to honor a colleague from another country. These awards are presented to those who have brought distinction to international art education through an exceptional and continuous record of achievement in scholarly writing, research, professional leadership, teaching, professional service, or community service bearing on international education in the visual arts. The awards are presented in the name of Edwin Ziegfeld, first president of NAEA and INSEA.

Edwin Ziegfeld Awards

Year	USA Awardee(s)	International Awardee(s)
1986*	Larry A. Kantner (MO)	Eleanor Hipwill (England)
1987	Al Hurwitz (MD)	Brian Allison (England)
1988	Kenneth Marantz (OH)	S. Irein Wangboje (Nigeria)
1989	Elliot Eisner (CA)	Irena Wojnar (Poland)
1990	Phyllis Gold Gluck (NY)	Jarmil Uzdil (Czeckoslovakia)
1991	Brent Wilson (PA)	Graeme Chalmers (Canada)
1992	Maryl Fletcher De Jong (OH)	Ana Mae Barbosa (Brazil)
1993	Rogena M. Degge (OR)	Bogomil Karlavaris (Yugoslavia)
1994	Janina Rubinowitz (NY)	Heta Kauppinen (GA)
1995	Ronald W. Neperud (WI)	Monique Briere (Quebec)
1996	Betty LaDuke (OR)	Max Klager (Germany)

*Year initiated

USSEA Membership Dues

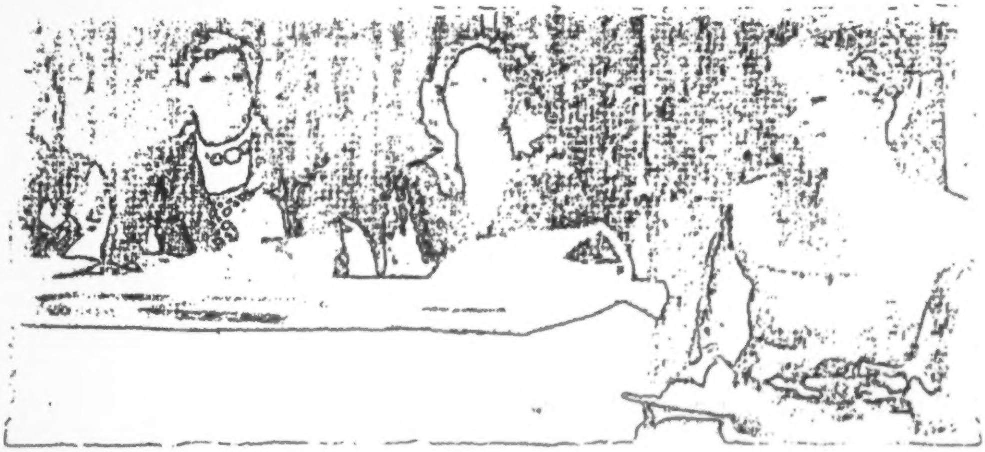
Year	Active	Student	Institution	Retired
1977-82	$4.00			
1982-85	$8.00			
1985-88	$10.00			
1988-91	$15.00			
1991-92	$15.00	$5.00		
1993-94	$20.00	$10.00	$29.00	$15.00

The Women's Caucus

Two separate groups concerned with the status of women in art education met in April at the Chicago 1974 NAEA Convention. After learning of each other's existence, they united, forming the NAEA Women's Caucus under the leadership of Frances K. Heussenstamm (Teachers College, Columbia University) and Judy Loeb (Eastern Michigan University), Co-Chairs. Such action was fortified by the publication of "Women's View" as an article in *Issues In Art Education*, the article also growing out of the 1974 NAEA Convention. Gordon S. Plummer, Editor, was asked to publish the article which appeared in the December issue of *Art Education*. In the initial statement, Sandra Packard (OH) and Bette Acuff (NY) presented problems involving women in art education with Margaret Hicks (TX) and Frances Heussenstamm (NY) responding. The history of the NAEA Women's Caucus parallels the history of the Women's Movement within the art establishment.

In April, 1976, an official position statement was adopted and presented to the NAEA Board in September, the statement being revised in 1983. The Bylaws, drafted by Judy Loeb in 1975, were modeled on those of the Women's Caucus for Art. Also in 1975, *The Report* was inaugurated as the Caucus publication. Two awards are given each year at the national convention with the acceptance speeches of the awardees usually appearing in *The Report*.

In addition to publications, conference programs, and the awards, the NAEA Women's Caucus works toward resolution of three issues with the NAEA: (a) the status of NAEA affiliates, (b) the use of non-sexist language in publications and conference job titles, and (c) support of equal rights for women.



Women's Caucus Officers. (From left): Maryl Fletcher De Jong, Secretary; Anne Gregory, Past President; Carmen Armstrong, President.

From *NAEA News* (August 1990), Vol. 32, No. 4.

Women's Caucus Officers

Year	President	Secretary	Treasurer
1975-76*	Judy Loeb (MI)	Ruth Beatty (MI)	Margaret K. Hicks (TX)
1976-77	Sandra Packard (OH)	Ruth Beatty (MI)	Margaret K. Hicks (TX)
1977-78	Sandra Packard (OH)	Sister Sarah Page (OH)	Maria Winkler-Green (BC)
1978-79	Marylou Kuhn (FL)	Enid Zimmerman (IN)	Maria Winkler (BC)
1979-80	Rogena Degge (OR)	Sondra Gair (GA)	Ruth Keitz (AK)
1980-81	Enid Zimmerman (IN)	Anne Lindsey (TN)	Ruth Keitz (AK)
1981-82	Ann Sherman (KS)	Anne Lindsey (TN) & Sally Hagaman (KS)	Crickette Todd (KY)
1982-83	Ann Sherman (KS)	Maryl Fletcher De Jong (OH)	Crickette Todd (KY)
1983-84	Renee Sandell (MD)	Maryl Fletcher De Jong (OH)	Crickette Todd (KY)
1984-86	Christy Park (MA)	Maryl Fletcher De Jong (OH)	Crickette Todd (KY)
1986-88	Heather Anderson (CA)	Maryl Fletcher De Jong (OH)	Crickette Todd (KY)
1988-90	Anne Gregory (CA)	Maryl Fletcher De Jong (OH)	Crickette Todd (KY)
1990-92	Carmen Armstrong (IL)	Maryl Fletcher De Jong (OH)	Crickette Todd (KY)
1992-94	Kristin Congdon (FL)	Maryl Fletcher De Jong (OH)	Crickette Todd (KY)
1994-96	Kathleen Connors (CT) & Laurie E. Hicks (ME)	Mary Wyrick (NY)	Crickette Todd (KY) & Carole Woodlock (NY)
1996-98	Elizabeth Garber (PA) & Yvonne Gaudelius (PA)	Mary Wyrick (NY)	Carole Woodlock (NY)

*Year initiated

At the annual McFee and Rouse awards ceremony. (From left): June King McFee, Marilyn Zurmuehlen, Enid Zimmerman, Rogena Degge, and Linda Ettinger, recipient of the Rouse award.
From *NAEA News* (August 1990), Vol. 32, No. 4.

June King McFee Award: To honor an individual who has made distinguished contributions to the profession of art education, one who has brought distinction to the field through an exceptional and continuous record of achievement in scholarly writing, research, professional leadership teaching or community service.

Year	Recipient
1975*	June King McFee (OR)
1976	Mary J. Rouse (IN)
1977	Eugenia Oole (MN)
1978	Laura Chapman (OH)
1979	Ruth Freyberger (IL)
1980	Helen Patton (NC)
1981	Marylou Patton (FL)
1982	Hilda Present Lewis (CA)
1983	Jessie Lovano-Kerr (FL)
1984	Arthur Efland (OH)
1985	Jean Rush (AZ)
1986	Sandra Packard (TN)
1987	Diana Korzenik (MA)
1988	Frances Anderson (IL)
1989	John A. Michael (OH)
1990	Marilyn Zurmuehlen (IA)
1991	Georgia Collins (GA)
1992	Not given
1993	Alice Schwartz (PA) and Enid Zimmerman (IN)
1994	Pearl Greenberg (NY)
1995	Karen Hamblen (LA)
1996	Carmen Armstrong (IL)

*Year initiated

Mary J. Rouse Award: To recognize the contributions of an early professional who has evidenced potential to make significant contributions in the field of art education, given in honor of Mary J. Rouse whose untimely death in 1976 deeply affected the art education profession.

Year	Recipient
1979*	Marianne Suggs (NC)
1980	Marion Jefferson (FL)
1981	Phillip C. Dunn (SC)
1982	Beverly J. Jones (OR)
1983	George Geahigan (IN)
1985	Enid Zimmerman (IN)
1986	Judith Koroscik (OH)
1987	Karen Hamblen (LA)
1989	Kristin Congdon (FL)
1990	Linda Ettinger (OR)
1991	Sally Hagaman (IN)
1992	Mary Stokrocki (AZ)
1993	Elizabeth Garber (PA)
1994	Renee Sandell (MD)
1995	Christine Thompson (IL)
1996	Not given

*Year initiated

Publications: *The Report* (three issues per year)

Issue	Editor	Year
1	Judy Loeb (MI)	1975
2	Judy Loeb (MI)	1975
3	Judy Loeb (MI)	1976
4	Judy Loeb (MI)	1976
5	Judy Loeb (MI)	1976
6	Judy Loeb (MI)	1976
7	Judy Loeb (MI)	1976
8	Judy Loeb (MI)	1977
9	Marion Cooley (OH)	1977
10	Marion Cooley (OH)	1977
11	Marion Cooley (OH)	1978
12	Marion Cooley (OH)	1978
13	Marion Cooley (OH)	1978
14	Marion Cooley (OH)	1979
15	Renee Sandell (OH)	1979
16	Renee Sandell (OH)	1979
17	Maryl Fletcher De Jong (OH)	1980
18	Maryl Fletcher De Jong (OH)	1980
19	Maryl Fletcher De Jong (OH)	1981
20	Maryl Fletcher De Jong (OH)	1981
21	Maryl Fletcher De Jong (OH)	1981
22	Maryl Fletcher De Jong (OH)	1982
23	Jennifer McDonough (NY)	1982
24	Jennifer McDonough (NY)	1983
25	Jennifer McDonough (NY)	1983
26	Mary Jane McAllister (MD)	1983
27	Mary Jane McAllister (MD)	1984
28	Connie Schalinske (OH)	1984
29	Connie Schalinske (OH)	1984
30	Connie Schalinske (OH)	1985
31	Heather Anderson (CA)	1985
32	Heather Anderson (CA)	1985
33	Heather Anderson (CA)	1986
34	Heather Anderson (CA)	1986
35	Heather Anderson (CA)	1987
36	Heather Anderson (CA)	1987
37	Kathleen Connors (CT)	1987
38	Kathleen Connors (CT)	1988
39	Kathleen Connors (CT)	1988
40	Kathleen Connors (CT)	1988
41	Kathleen Connors (CT)	1989
42	Kathleen Connors (CT)	1989
43	Kathleen Connors (CT)	1989
44	Kathleen Connors (CT)	1990
45	Kathleen Connors (CT)	1990
46	Kathleen Connors (CT)	1990
47	Kathleen Connors (CT)	1991
48	Kathleen Connors (CT)	1991
49	Kathleen Connors (CT)	1991

The Report — (continued)

50	Kathleen Connors (CT)	1992
51	Kathleen Connors (CT)	1993
52	Kathleen Connors (CT)	1993
53	Yvonne Gaudelius (PA)	1994
54	Yvonne Gaudelius (PA)	1994
55	Yvonne Gaudelius (PA)	1995
56	Yvonne Gaudelius (PA)	1995
57	Yvonne Gaudelius (PA)	1996
58	Yvonne Gaudelius (PA)	1996
59	Yvonne Gaudelius (PA)	1996

Special Publications

Women, Art and Education, Co-Editors, Georgia Collins (GA) and Renee Sandell (OH) Published by NAEA, written for classroom art teachers, 1984.

Women, Art and Educators II, Co-Editors, Enid Zimmerman (IN) and Mary Ann Stankiewicz (CA).

Women, Art Educators III, Co-Editors, Kristin Congdon (FL) and Enid Zimmerman (IN). Published by Indiana University, 1993.

Gender Issues in Art Education: Content, Contexts, and Strategies, Co-Editors, Georgia Collins and Renee Sandell. Published by NAEA in 1996.

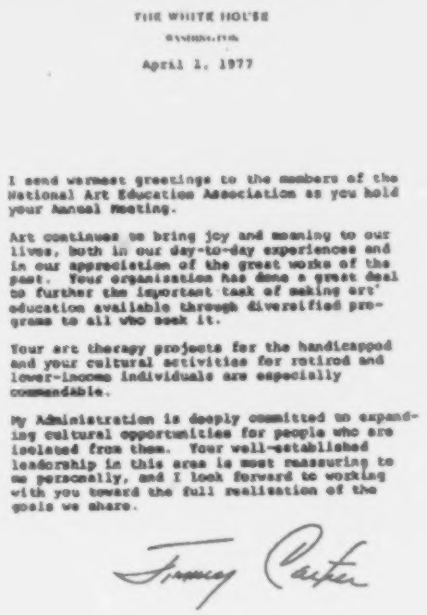
Chapter 5

Professional Conferences for Art Educators: a Pilgrimage To Excellence*

by
Susan M. Shoaff-Ballanger
Professor of Fine Arts, Truman State University, Kirksville
and
D. Jack Davis
Professor and Dean, School of Visual Arts, University of North Texas, Denton

The modern conference resembles the pilgrimage of medieval Christendom in that it allows the participants to indulge themselves in all the pleasures and diversions of travel while appearing to be austerely bent on self-improvement. To be sure, there are certain penitential exercises to be performed—the presentation of a paper, perhaps, and certainly listening to the papers of others. But with this excuse you journey to new and interesting places, meet new and interesting people, and form new and interesting relationships with them; exchange gossip and confidences (for our well-worn stories are fresh to them, and vice versa); eat, drink and make merry in their company every evening; and yet, at the end of it all, return home with an enhanced reputation for seriousness of mind. Today's conferees have an additional advantage over the pilgrims of old in that their expenses are usually paid, or at least subsidized, by the institution to which they belong, be it a government department, a commercial firm, or, most commonly perhaps, a university (Lodge, p. 167). While there are elements of accuracy in Lodge's description and analogy of the modern conference, there are, hopefully, some more serious aspects of conference activity which deserve our attention.

Professional associations and professional conferences have played an important role in the lives of art educators for more than 125 years. No doubt, some of the assertions made in Lodge's description would hold true for art education conferences; however, it is important to focus on other aspects of the professional association and the conference for the art educator, noting how they both chronicle and predict trends and influences in the field. In 1979, Chapman (p. 7) discussed the need for topical and comprehensive histories of the profession to understand the context in which present acts have meaning.



THE WHITE HOUSE

April 1, 1977

I send warmest greetings to the members of the National Art Education Association as you hold your Annual Meeting.

Art continues to bring joy and meaning to our lives, both in our day-to-day experiences and in our appreciation of the great works of the past. Your organization has done a great deal to further the important task of making art education available through diversified programs to all who seek it.

Your art therapy projects for the handicapped and your cultural activities for retired and lower-income individuals are especially commendable.

My Administration is deeply committed to expanding cultural opportunities for people who are isolated from them. Your well-established leadership in this area is most reassuring to me personally, and I look forward to working with you toward the full realization of the goals we share.

Jimmy Carter

From the *NAEA News* (May 1977), Vol. 19, No. 5.

---

*Published in *Art Education*, Volume 45, No. 4, July 1992, pp. 37-44.

BEST COPY AVAILABLE

Erickson (1979, p. 5) noted that even though scholarly historical research is limited to a handful of historians, histories are broadly used in the field.

Clearly, one area of the profession that has received limited historical attention is that of professional associations for art educators, particularly professional conferences. Yet, it is such associations and their conferences, as well as the materials which they produce, which guide and direct much of the thinking and work that is done in relation to teaching the visual arts on a day-to-day basis. As an example, reflect on the dissemination of research findings related to the study and teaching of art. The NAEA took an initial step in strong support of art education research by publishing the first yearbooks of research devoted to the study and teaching of art. (See Chapter 6.) These yearbooks were followed in 1959 by the establishment of *Studies in Art Education*, the oldest, continuous journal devoted to issues and research in art education. In the absence of the publication of proceedings of NAEA conferences, manuscripts published in *Studies* were first presented at NAEA national conferences where colleagues offered initial feedback and criticism. These conferences, held biennially from 1951 to 1971 and annually since 1973, have been a forum where research projects and research ideas have been shared and discussed because of the tenacity of a small group committed to building a research agenda and a research base for the field. Nevertheless, an examination of the conference programs does provide one with a sense of research trends in the field, evidencing shifts in research directions and what was considered significant or useful at the time.

This research example can be extended to other areas of the field of art education. In so doing, the importance of professional conferences becomes readily apparent, not only for the impact which they have had on actual practice, but the evidence which they provide of shifts in educational values and educational trends and directions.

Historical Background

As Wygant (1983) points out, the formation of professional associations which provided a forum for discussion was a mark of maturity in the evolving field of art education. Early art educators in this country like William Bentley Fowle, Elizabeth Peabody, and Rembrandt Peale acted independently. "But in 1830, when W. F. Johnson traveled by genuine horsepower from Philadelphia to Boston to describe linear drawing in the high school of the Franklin Institute, there were 230 others there to form the American Institute of Instruction" (p. 135). So began the journey into the world of professional conferences for art educators.

In 1874, Walter Smith helped form one of the first state art education associations, the Massachusetts Art Teachers Association (Saunders, 1976, p. 6). This was followed in 1888 with the formation of the Connecticut Valley Art and Industrial Teachers Association which was the forerunner of the Eastern Art Teachers Association and subsequently the Eastern Arts Association (Saunders, 1976, p. 6; Logan, 1955, pp. 142-143). The latter was one of the foundation blocks in the formation of the National Art Education Association. The Western Drawing Teachers Association, which later evolved into the Western Arts Association and now the Western Regional of the National Art Education Association, was founded in 1893 in conjunction with the World's Columbian Exposition (Jacobs, 1984; Logan, 1955, p. 143). (See Chapter 1.)

In the intervening years, regional associations were formed in the Pacific area of the United States, as well as in the Southeastern region. While information about meetings or conferences for these early associations is scarce, one can rest assured that there was some form of communication among the members, perhaps regular conferences or meetings. The first national group was organized as the Department of Art of the National Education Association in July of 1883 in Saratoga, New York and held its first meeting in 1884 (Belshe, 1946, p. 45; Efland, 1990, p. 182). Until its demise in 1947, this group changed its name five times to reflect changing concerns and membership, returning in the 1930s to near its original name, The Department of Art Education (Logan, 1955, pp. 142-144). Proceedings of the meeting of this group which were held in conjunction with the National Education Association were kept as a part of the *Journal of Proceedings and Addresses of the National Education Association*; they provide an interesting and informative chronicle of the latest thinking of the day in art education. From these one can track shifts in educational values, as well as educational trends and directions.

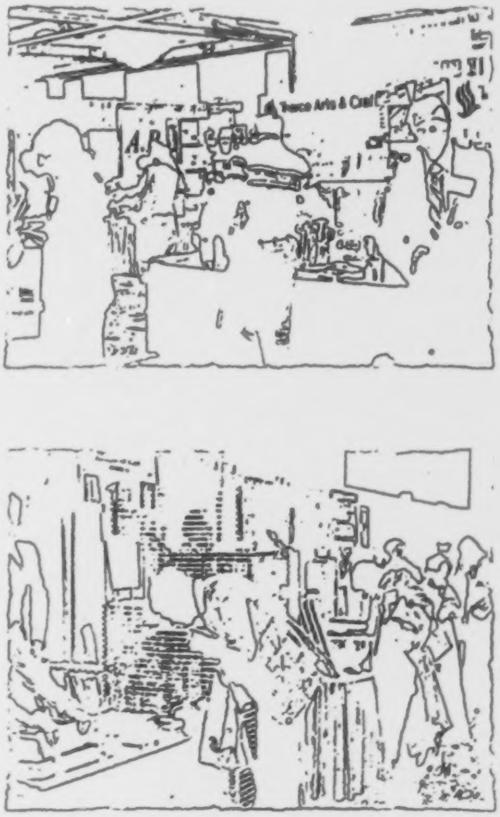
As early as the 1920s and 1930s attempts were made to organize a National Association for Art Education (Saunders, 1966, p. 21). Again, in 1945, representatives from the Art Department of the NEA and the four regional art education associations began to explore the possibility of a national group for art educators. Success was achieved in Atlantic City in March of 1947 at the NEA Conference when representatives voted to found the National Art Education Association. Final discussions were held and final decisions made at the summer 1947 meeting of the Art Department of the NEA in Cincinnati. Saunders (1966) details the issues as well as the process of this effort in an article entitled "NAEA: An Excursion into the Past," published in *Art Education* in 1966. Those interested in historical details should certainly read this account. From that point the NAEA has evolved into the strong national and international voice we know today, providing numerous services and much support to those who work daily to educate in the visual arts.

NAEA Conference Analysis

While understanding some of the background and history of the major professional voice for art education, the National Art Education Association, is useful and interesting, an examination of the conference programming of that group provides evidence of shifts in educational values related to the teaching of art.

Shoaff (1984) undertook the task of examining the topical content and educational level of presentations given at NAEA national conferences for art education practitioners as well as the participants who provided the information; the focus was on art education programs, teachers, and students in pre-school through grade twelve. Using a content analysis approach, nineteen national conference program bulletins representing all national conferences held between 1951 and 1980 were examined. The analysis of these data focused on the educational content level (early childhood, elementary, middle/junior high, high school and secondary general) and 33 topical categories (see Footnote 1) of the presentations, as well as the gender, level of involvement, and occupational background of the participants making the presentations. Finally a comparison of information about presenters and presentations was made.

In regard to the educational content level of conference presentations, it was found that 52.3% of all conference presentations between 1951 and 1980 focused on the elementary level, with general secondary presentations (19.9%) comprising the second highest number of presentations. Middle/junior high school accounted for only 3.5% of the presentations (Shoaff, p. 98).



Art educators at the NAEA Convention in Chicago examine the latest art materials, publications, and visuals at the Art Materials Exhibit. Over 100 commercial firms displayed their art products at the Convention.
From the *NAEA News* (August 1981), Vol. 23, No. 6.

Conference Highlights, 1974—Chicago
From the *NAEA News* (May 1974), Vol. 16, No. 5.

In examining the topical categories of the presentations, major shifts over the years in the topical focus of the presentations were identified. Of the 33 topical categories identified, eight accounted for over 50% of all presentations. As would be expected, the highest number of presentations given between the years 1951 and 1980 were on art production. This was followed by the topical category of curriculum/curriculum guides. The third highest group in the topical category analysis was "unknown," a category used for those presentations whose specific content could not be determined through conference bulletin titles or descriptions. This is an interesting comment on the informative and descriptive nature of our conference programs, as well as art educators' penchant for giving presentations clever titles which offer no clue about substance or educational level. The remaining popular topical categories in the top 50% of the presentations were aesthetic education, an "other" category which included presentations which did not fall into the remaining 32 categories, descriptions of specific programs, instructional methodology, and the nature of the learner. Fifteen of the 33 categories were not even identified until during or after the 1965 conference. These included topics such as aesthetic decision making, aesthetic education, career education, environmental awareness, and research methodology for teachers. When topical category and educational content level were analyzed, it was found that in all but the topical categories of career education, history of art education, professionalism, program improvement, public relations, and research methodology for teachers, the highest number of presentations was identified at the elementary content level (Shoaff, 1984).

Examining the participants in the NAEA conferences between 1951 and 1980, it was found that the majority of presenters were female (52.6%). This was true at all levels of involvement except that of panelist. The greatest difference found between males and females at any level of involvement was as recorders. Males accounted for 28.9% and females accounted for 71.1%. Art educators, like many other groups, need to break away from the stereotypical notion that only females can take good notes (Shoaff, 1984, pp. 120-121).

Of the six occupational backgrounds identified, the highest number of participants came from colleges and universities, followed in descending order by preschool through grade twelve personnel, supervisors and administrators, and museum educators. Given the traditional configuration of conferees and the proportional numbers from the various occupational backgrounds which comprise the NAEA membership, this is not a surprising finding. In considering gender as it relates to occupational backgrounds, it was determined that the number of females was higher than males in pre-school through grade twelve personnel, and among supervisors and administrators; however, the number of males was higher than females in college and university personnel as well as among museum education personnel (Shoaff, 1984, p. 120).

In examining presenters and presentations in tandem, the highest number of presenters from all occupational backgrounds discussed the elementary content level....Comparison of gender of presenters and educational content level of presentations indicated that the number of female presenters was higher for the primary educational levels of early childhood and elementary, while the number of male presenters was higher for the secondary content levels (Shoaff, 1984, pp. 122-123).

For 18 of the 33 topical categories studied, the highest number of presenters were from colleges and universities. The topics which they discussed were: aesthetic decision making, aesthetic education, art production, art therapy, artistic growth and development, assessment/evaluation, curriculum/curriculum guides, environmental education, instructional media and materials, instructional methodology, international art education, nature of the learner, production/appreciation/criticism, program improvement, research methodology for teachers, special education, special populations, and student teacher preparation.

Not surprisingly, the topic most often addressed in their presentations was art production (p. 123). As might be expected, the topics most often addressed in presentations by supervisors and administrators were assessment/evaluation and curriculum/curriculum guides (p. 124).

As a result of the analysis of the national conference programs from 1951 until 1980, conclusions were grouped around three topics: presentations, participants, and relationships between presenters and presentations. In regard to the presentations made at the conferences, it was concluded that:

1. *There was an overemphasis on elementary art education at the NAEA conferences;*
2. *Some educational content levels, namely early childhood and middle school/junior school, were essentially ignored by most conference presenters;*
3. *The field of art education was focused on the making of art products; very few presentations addressed the other domains of art;*
4. *Art educators addressed issues that concern the broader field of education; and*
5. *There was a need to be more accurate in writing presentation titles and descriptions for conference programs (Shoaff, 1984, pp. 135-136).*

In relation to conference participants, it was concluded that:

1. *"There has been a trend toward greater numbers of participants over time," probably due to "the change in conference format from panel-directed large group discussions and problem-solving sessions to emphasis on topical presentations provided by single presenters" (Shoaff, 1984, p. 132);*
2. *The dominance of college and university program participants is due to the emphasis that is placed upon such activity for promotion, tenure, and merit as well as the support provided for college/university personnel to attend conferences;*
3. *Females have not been discriminated against in terms of participation in NAEA conferences, although level of participation may be questioned;*
4. *Secondary art teachers are dramatically more active as conference participants than their counterparts in the elementary schools;*
5. *Few non-art education people at any level participate in national art education conferences; and*
6. *More attention needs to be paid to accurately identifying conference participants in the national conference programs (Shoaff, 1984, pp. 132-135).*

In considering presenters in relation to presentations, it was concluded that:

1. *Those presenters who focused on the secondary level and museum education tended to be practitioners from those areas as opposed to other content level areas; and*
2. *Females generally discussed the primary educational content levels, while males usually discussed the secondary content levels (Shoaff, 1984, pp. 136-137).*

"Those who were still dancing the light fantastic in Houston at 1:30 a.m. will be interested to know that I will be sporting a plaster cast on my right leg for six weeks. I'm also the proud possessor of an aluminum support system (crutches). It appears I was neither fantastic nor light. (It was, however, a great way to go.)" —Al Hurwitz.

From the *NAEA News* (May 1978), Vol. 20, No. 5.

Recommendations

While it is interesting to look at the history and evolution of professional associations for art educators and their conferences and to study analyses of conference programming and conference participants, it is also important to reflect upon both of these areas and consider the future of professional conferences for art educators. Clearly, conferences play a major role in the professional lives of the members of the National Art Education Association. Consequently, it behooves the Association to constantly consider ways in which they can be improved, not only for the benefit of those who actually attend the conferences but for the field in general. Several areas need immediate attention if the field of art education is to continue to grow in professional stature.

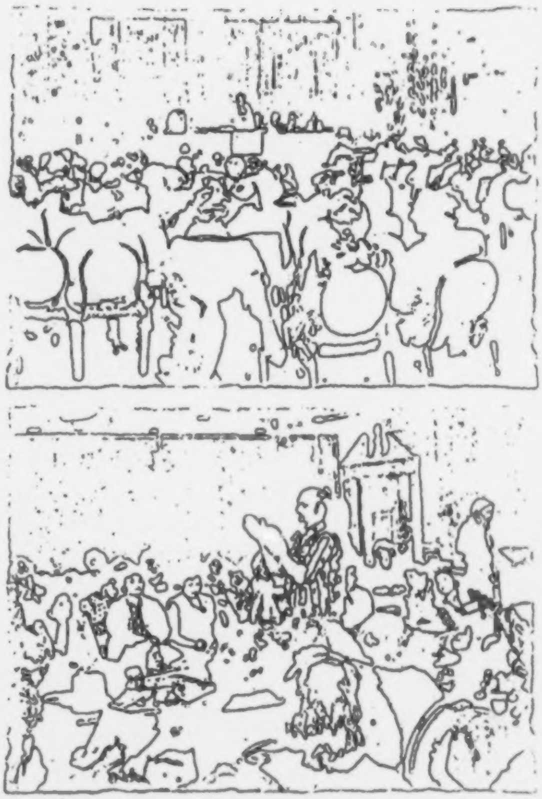
First, the whole arena of the process for formulating conference programs needs to be examined. The time has come for the Association to become much more rigorous in the selection process for program material. For too long, the modus operandi has been a belief, perhaps a myth, that the only way members could gain permission and support to attend the conferences was to be a program participant. Whether this is fact or fiction, it is simply an inappropriate criterion upon which to build a program for the national conference of the largest professional association of art teachers in the world. Quality and relevance of the program proposals would be the guiding factor in the selection of these materials.

This is a difficult, if not impossible, task to be accomplished given the minuscule amount of information which has traditionally been requested on the program proposal forms. Certainly, it is an impossible task to be done by one individual or even a small group of people. The time has come for the Association to move to a decentralized, peer review process for the selection of conference program material. Art educators must be able to say to the larger world of education and to those who subsidize participation in the national conferences that this is a quality operation. Indeed, the issue of quality is growing in the educational arena, not diminishing, and national conference program material must keep pace. As recently suggested by the Chair of the Seminar for Research in Art Education, the Association should focus on developing and publishing criteria for acceptance/rejection of conference proposals. Subsequently, these criteria should be used by those charged with reviewing the proposals and selecting conference program material.

This raises the issue of who should do the reviewing and how peer review panels should be selected. The NAEA conference has reached such a size that it is no longer feasible for one person or even a small group of individuals to efficiently deal with reviewing program proposals and arranging them in a thoughtful and meaningful manner. In addition to the recognized Divisions of the Association, there are a number of affiliated groups such as the Seminar for Research in Art Education, the Public Policy and Arts Administration Affiliate, the Women's Caucus, the Committee on Multiethnic Concerns and others. Peer review panels could be organized within the Divisions and the affiliated groups to represent the constituency of each. Such panels could then assume the responsibility for reviewing program proposals and arranging them into general blocks of time allocated to the areas by the national program chair and the program committee. Working from predetermined criteria for program proposals, panels most directly involved and familiar with various content levels of the profession could make informed decisions and program arrangement suggestions which would enhance the quality of programs substantially.

To do such a job effectively will demand more careful delineated proposals from potential conference participants. They should be prepared according to predetermined and preestablished criteria and guidelines. For guidance in this arena, all we have to do is turn to any number of colleagues in other disciplines. This has been the standard procedure in many professional associations for a long period of time. A one-page abstract which describes the presentation in sufficient detail so that intelligent and fair decisions can be made about the quality and relevance of the idea presented should be required. The abstract should be presented according to very tightly defined standards that would be suitable for direct reproduction. The first criterion for rejection should be not following the procedures and guidelines set forth for preparing the proposal.

If conference program proposals were prepared in this manner, it would facilitate another major concern—improved communication and documentation. More detailed proposals would allow for more accurate descriptions of the program material in the printed conference program. It would also allow for the publication of conference proceedings, a much needed service in our profession. Conference proceedings not only document conference activity for historical purposes, but they allow individuals who are unable to attend a conference or individuals in attendance who can't make a particular session, an opportunity to review the substance of specific sessions of the conference. The publication of proceedings would also facilitate networking among individuals with similar interests. It is a step which a mature professional association must take.



Sessions and workshops were crowded and overflowing at the 1977 Philadelphia Convention.
From the *NAEA News* (May 1977), Vol. 19, No. 5.

In relation to communication, the Association also needs to think futuristicly. A welcome addition in recent years to the NAEA conferences has been the opportunity to purchase tapes of selected sessions, although it is not always clear what determines the selection of those sessions which are taped. On a more global level, consideration should be given to the possibility of broadcasting by satellite the major conference sessions, e.g. general sessions, to selected sites around the world. The facilities for teleconferencing are expanding its influence and sharing the quality of the key sessions with expanded global audience.

In conclusion, art educators should feel good about the evolution of their professional association and its national conferences. While members certainly can't deny that they indulge themselves in the pleasures and diversions of travel as suggested by Lodge (1984), hopefully art educators have moved beyond simply the appearance of self-improvement and the exchanging of gossip and confidences, and eating, drinking, and making merry every evening. Indeed, much as been achieved. However, there are many changes and improvements that can still be made which will enhance not only the professional stature of the field and the concern for quality, but will also better serve the membership of this Association and the larger education community as well. The NAEA should set its mind to this task, continuing the pilgrimage to excellence. Art educators will be pleased with the accomplishments.

References

Belshe, F. B. (1946). A history of art education in the public schools of the United States. *Dissertation Abstracts*, 25, 3056. (University Microfilms No. 65-2019)

Chapman, L. (1979). Research means searching again. *Art Education, 32* (4), 6-10.

Efland, A. D. (1990). *A history of art education.* New York: Teachers College, Columbia University.

Erickson, M. (1979). An historical explanation of the schism between research and practice in art education. *Studies in Art Education, 20* (2), 5-13.

Lodge, D. (1984). *Small world.* New York: Macmillan.

Logan, F. (1955). *Growth of art in American schools.* New York: Harper.

Jacobs, R. (1984). Our heritage. *90 Years of Western Drawing Teachers' Association 1893, Western Drawing and Manual Training Association 1904, Western Arts Association 1918, Western Region/NAEA 1971.* (Available from D. Jack Davis, 2007 Locksley Lane, Denton, Texas 76201).

Saunders, R. J. (1966). NAEA: An excursion into the past. *Art Education, 19* (1), 20-23.

Saunders R. J. (1976). Art, industrial art, and the 200 years war. *Art Education, 29* (1), 5-8.

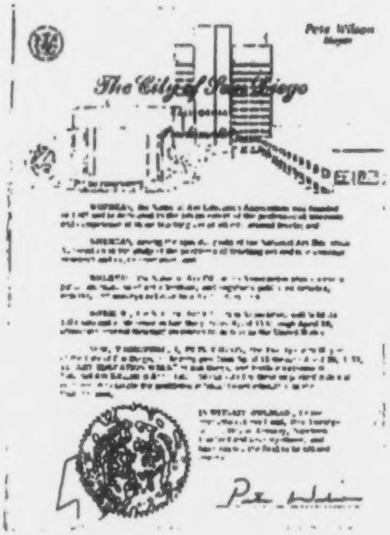
Shoaff, S. M. (1984). An analysis of selected topics and participants at national art education association conferences (1951 through 1980). *Dissertation Abstracts International 45,* 1963A. (University Microfilms No. 8423899)

Wygant, F. M. (1983). *Art in American schools in the nineteenth century.* Cincinnati: Interwood Press

---

Footnote 1

aesthetic decision-making; aesthetic education; art and other subjects; art appreciation/art history; art for elementary classroom teachers; art production; art therapy; artistic growth and development; assessment/evaluation; career education; classroom organization; community resources and involvement; curriculum/curriculum guides; environmental education; federal programs in art; gifted and talented; history of art education; instructional media and materials; instructional methodology; international art education; museum education; nature of the learner; production/appreciation/criticism; professionalism; program improvement, quality, and development; public relations and arts advocacy; research methodology for teachers; special education; special populations; specific program descriptions; student teacher preparation/student teaching; other; and unknown.



Pete Wilson, Mayor of San Diego, has issued a proclamation designating April 15 through April 20 ART EDUCATION WEEK in San Diego, and officially recognizing the NAEA Conference. A copy of the proclamation was distributed by the mayor's office to all major news media in San Diego.
From *NAEA News* (March 1973), Vol. 15, No. 5.

NAEA National Conventions

Year	Dates	Cities	Facilities
Organizational Conferences			
1948	February 21-23	Atlantic City, NJ	Hotel Dennis
	July 5	Cleveland, OH	Hotel Cleveland
NAEA Conventions			
1951	March 28-31	New York City, NY	Hotel Statler
1953	April 6-11	St. Louis, MO	Hotel Jefferson
1955	April 11-16	Cleveland, OH	Hotel Statler
1957	April 16-19	Los Angeles, CA	Hotel Statler
1959	March 9-14	New York City, NY	Hotel Commodore
1961	April 11-15	Miami Beach, FL	Deauville Hotel
1963	March 10-15	Kansas City, MO	Hotel Muehlbach
1965	April 4-9	Philadelphia, PA	Sheraton Hotel
1967	March 19-24	San Francisco, CA	San Francisco Hilton
1969	March 31-April 5	New York City, NY	Statler Hotel
1971	April 4-9	Dallas, TX	Statler Hilton
1973	April 15-20	San Diego, CA	San Diego Convention Center
1974	April 7-12	Chicago, IL	Conrad Hilton
1975	April 4-9	Miami Beach, FL	Deauville Hotel
1976	April 10-16	St. Louis, MO	Chase-Park Hotel
1977	April 3-8	Philadelphia, PA	Philadelphia Sheraton
1978	April 19-24	Houston, TX	Hyatt Regency, Houston
1979	April 15-20	San Francisco, CA	San Francisco Hilton
1980	March 28-April 3	Atlanta, GA	Hyatt Regency
1981	April 10-15	Chicago, IL	Chicago Marriott

1982	April 2-7	New York City, NY	Sheraton Centre
1983	March 24-29	Detroit, MI	Westin Hotel
1984	March 29-April 3	Miami, FL	Omni International
1985	April 18-23	Dallas, TX	Hyatt Regency
1986	April 4-8	New Orleans, LA	Hyatt Regency
1987	April 22-26	Boston, MA	Marriott/Copley Place
1988	April 8-12	Los Angeles, CA	Westin Bonaventure
1989	April 8-12	Washington, D. C.	Sheraton Washington Hotel
1990	April 5-9	Kansas City, MO	Hyatt Regency/Westin Crown Center
1991	March 20-24	Atlanta, GA	Marriott Marquis Hotel
1992	May 1-5	Phoenix, AZ	Hyatt Regency Phoenix Sheraton Phoenix Phoenix Convention Center
1993	April 1-5	Chicago, IL	Chicago Hilton and Towers
1994	April 8-12	Baltimore, MD	Hyatt Regency Baltimore Stouffer Harborplace Hotel
1995	April 7-11	Houston, TX	Hyatt Regency Houston Doubletree Hotel at Allen Center
1996	March 22-26	San Francisco, CA	San Francisco Hilton & Towers
1997	March 19-23	New Orleans, LA	New Orleans Hilton Riverside

NAEA National Conventions

Year	Convention Chair(s)	Local Coordinator(s)	Registered Members
1948	Edwin Ziegfeld (NY) Earl B. Milliette (PA)		
1951	Vincent A. Roy (NY)	Edwin Ziegfeld (NY)	2000
1953	Dale Goss (WA) Marion Quin Dix (NJ) Charles M. Robertson (NY)	Herbert Jackson (MO) Virginia Lacy (MO)	
1955	Marion Quin Dix (NJ)	Charles M. Robertson (NY)	
1957	John W. Olsen (CA) Ida May Anderson (CA)	Wallace Olson (CA)	
1959	Mildred Fairchild (NY)	Fred R. Schwartz (MI)	2300
1961	Ivan Johnson (FL)	Al Hurwitz (FL)	1200
1963	William Bealmer (IL)	Rosemary Beymer (MO)	1500
1965	Jack Bookbinder (PA)	Robert Goldman (PA)	2400
1967	Ruth Ebken (PA)	Herbert Simon (CA) Stan Cohen (CA)	2000
1969	William Bealmer (IL)	George Kay (WY) Carmen Gallego (NY)	2500
1971	Harlan Hoffa (PA) D. Jack Davis (MO)	Evelyn Beard (TX) Martha Hoopengarner (TX)	1550
1973	Charles M. Dorn (IN)	Leven C. Leatherbury (CA)	1550
1974	Ruth Esserman (IL) William Bealmer (IL)	Jim Grigsby (IL) Don Storey (IL) Angela Paterakis (IL)	1800
1975	Jo Kowalchuk (FL) Al Hurwitz (MD)	Margaret Pelton (FL)	2000
1976	Kent Anderson (WI)	Marie Larkin (MO)	1800
1977	Ann McGree (TX)	Jack Bookbinder (PA)	1832

J. Theodore Anderson, NAEA Assistant Director, became Convention Coordinator of all national conventions, 1977 to 1984.

1978	Neil Mooney (FL)	Mary Pearl Temple (TX)	1773
1979	Leven C. Leatherbury (CA)	Stan Cohen (CA)	2050
1980	Thomas A. Hatfield (SC)	Verle Mickish (GA)	2200
1981	Del Dace (MO)	Dennis Grabowski (IL)	2236
1982	Evan Kern (PA)	Sylvia K. Corwin (NY)	2300
1983	Larry A. Kantner (MO)	Carol J. Alexander (MI)	1250
1984	Harold A. Truax (OH)	Clem Penington (FL)	1300
1985	Charles A. Qualley (CO)	James M. Clarke (TX)	2200
1986	Phillip Dunn (SC)	Charlotte Bailey (LA)	2000
1987	Donna L. Maddox (GA)	Linda Murphy (MA)	2600
1988	Jeanne Rollins (TX)	Juan Lara (CA)	2000
1989	Mark R. Hansen (MN)	Jane Bettistea (DC) Linda Van Hart (MD) Barbara Laws (VA)	3335
1990	Mac Arthur Goodwin (SC)	Tom Creamer (MA)	2900
1991	Karen Lee Carroll (MD)	Dan DeFoor (GA) Deborah Lackey (GA)	2500
1992	Ronald N. MacGregor (BC)	Virginia Brouch (AZ)	2350
1993	Larry Peeno (MO)	Marge Dickinson (IL)	3250
National Convention Administrator appointed in 1993: Charles A. Qualley (CO)			
1994	Anne El-Omami (OH)	James L. Tucker, Jr. (MD)	3100
1995	Richard Doornek (WI)	James Clarke (TX)	2650
1996	Deborah Cooper (NC)	Terry Givens (CA)	2800
1997	Jerry Miller (MO)	Beverly Crow-Stromme (LA)	

NAEA Conventions

Year	Convention Themes	Selected Speakers
1948	*Art Education Organizes* *NAEA Moves Forward*	William Carr, Vanette Lawler, Robin Bond, Tom Prideaux Thomas Munro, Charles Val Cler, Mary Adeline McKibbin
1951	*This Is Art Education*	Dorothy Liebes, Irwin Edman, Earl J. McGrath, Lyman Bryson, William Pahlman
1953	*Art and Human Values*	Laura Zirbes, Harold Taylor, Earl C. Kelley, George L. K. Morris
1955	*Art Education, A Frontier for Freedom*	William Milliken, Melvin Tumin, Norman Cousins, Hon. Wayne Morse
1957	*Art and the Adolescent*	Charles Eames, John Goodlad, Viktor Lowenfeld, Millard Sheets, Saul Bass
1959	*Art Education: The Individual and Society*	Edwin Ziegfeld, Italo deFrancesco
1961	*Art Education: The Quality in Teaching*	Dore Ashton, John Ciardi, B. Tohanel Smith, Clarice Kline
1963	*Vision in Art/In People to People*	Rudolf Arnheim, Edward Stone, Calvin H. Taylor, Marguerite Wildenbain, Earl Kelley
1965	*Means and Meaning in Art Education*	Manuel Barkan, Harry S. Broudy, Louis I. Kahn, August Hecksher, Edward Stanley
1967	*The Challenge of Change*	Ralph W. Tyler, Frank Barron, Richard Foster, John Goodlad
1969	*NAEA Conference—a Nontheme Seminar*	Eugene Kaelin, Father Culkin
1971	*Art as Humanism*	Nancy Hanks, Joshua Taylor
1973	*Priorities, Directions, Dimensions*	Michael Straight, Rhoda Kellog, Peter Selz, Albert Eisen
1974	*Imagery, Intuitions, Insights*	Margaret Mead, Shozo Sato, Lucy Lippart

NAEA Conventions (continued)

1975	*Art—Making a Difference*	Lawrence Alloway, Freuerick Logan, Elliot W. Eisner
1976	*Artspirit '76* *Meet Me in St. Louie, Louie*	Robert Indiana, Richard Hunt, Marisol Escobar, Sidney P. Marland, Frank Capra, Harvey Mandlin
1977	*Arts Renaissance: Reach into the Future*	Maxine Greene, Leo Steinberg
1978	*Art as Catalyst—A Challenge for the Future*	James A. Michener, Jacques Barzun, David Rockefeller, Jr., Jamake Highwater, Samuella S. Lewis, Edmund B. Feldman
1979	*From Policies to Programs*	William Pharis, Paul B. Salmon, Becky Schergens, Hiroshi Yamashita
1980	*Atlanta: An Agenda for the 80's*	Paolo Soleri, Duane Hanson, E. Paul Torrance, Charity James, Kenneth B. Hoyt
1981	*Go Chicagoing*	Judy Chicago, William McVey, Hilda Present Lewis
1982	*Translating Theory into Practice*	Alice Neel, Ed Jacomo, Ernest Boyer
1983	*Art in the Mainstream*	Larry Rivers, Howard Gardner, Rudolf Arnheim
1984	*Art in the Mainstream of Education, Action/Consequence*	Harry S. Broudy, Sam Gilliam, Clyde McGeary
1985	*Dallas '85*	Leilani Duke, Philip Pearlstein, Martha G. Goethals, Joseph Deken, Harry S. Parker, III
1986	*Excellence in Art Education: The Future of Our Profession*	Christo, Samuel Lipman, Ralph A. Smith, Elizabeth Catlett, Jonathon Katz
1987	*Progress and Prospects in Art Education*	Rudolf Arnheim, Gyorgy Kepes, Francis Keppel, Janet Fish
1988	*Art Education: Visions, Realities, and Traditions for Achievement*	Brent Wilson, Frank Hodsoll, Milton Rhodes, Juan Lara, Robert Irwin, Julie Lazar, Marcia Semon Weisman, Leilani Lattin Duke
1989	*Art Education: A National Resource*	Harold L. Hodgkinson, Milton Esterow, J. Carter Brown, Warren Newman, Charles Leonhard
1990	*Art Education: Looking Toward the 21st Century*	Dale Eldred, Maxine Greene, Howard Gardner, Lauro F. Cavazos, James A. Banks
1991	*What Is Art For?*	Ellen Dissanayake, Philip W. Jackson, Miriam Schapiro, Jerry Pinkney
1992	*The Land, The People, The Ecology of Art Education*	Terrence Heath, Andy Goldsworthy, David Berliner, Ana Mae Barbosa
1993	*Art Across the Curriculum*	Francie Alexander, Duane Hanson, Grant Wiggins
1994	*Straight from the Art*	Marcia Eaton, Grace Hartigan, Margo Humphrey
1995	*Heart of the Renaissance*	Roger Wagner, David Thornburg, Todd Siler, Juane Quick-To-See Smith
1996	*A New Focus: Visual Art in the 21st Century*	Faith Ringgold, Leonard Schlain, Raymond Saunders
1997	*NAEA's Golden Anniversary*	Fay Jones, Judy Chicago, John Scott, Willie Birch

Chapter 6

Ideas with Philosophic Impact on Art Education from the 1930s to 1997

by
Marylou Kuhn
Professor Emerita, Florida State University, Tallahassee

Because of the time coincidence of my career as an art educator and the history of NAEA, I have decided to speak about ideas and concepts during this time from a personal perspective. I tried several other approaches, but this one seems most promising.

Ideas and concepts do not spring forth into total maturity. Like living beings, there are gestation and growth periods during which social forces provide opportunities for honing and polishing. Sometimes the literal time is very long, so I may make references back to sources and directions prior to the 1930s. Art education does not stand alone in the development of ideas and concepts. Its co-partner in this is art itself. Thus, this account will be contextual in regard to both society and art. The direct time frame will be the 1930s and 40s, through the 50-some years that bring us up to the mid-1990s.

Early Influences

The 1930s were the years of the Great Depression. Social influences to come to us in art education have emphasized the strength of **community** as an idea. Living in a defined area with local needs and opportunities was enhanced by a realization of the potential of both people and natural resources. American craftsmen came to the forefront as did the work of regional artists like Thomas Hart Benton, John Stewart Curry, and Grant Wood. The country was awash with new-found excitement that brought us to ourselves for inspiration. With the Carnegie American Design initiative, a record of American artifacts was begun through original watercolor renderings. With the experiment at Owatonna, Wisconsin, a community experienced success in enhanced living based on art. Edwin Ziegfeld, who later became NAEA's first President, was one of its leaders. The influences of our government through the Works Progress Administration (WPA) directly influenced the art that was made and art education in our schools.

American industrialization at the turn of this century resulted in a need for designers skilled in visual planning and knowledge as well as the potential interaction of materials one upon another. Schools responded to this need.

In 1899, Arthur Dow published his book, *Composition*. He reflected upon the work of Japanese artist, Hokusai, and became preoccupied with the effect of shapes and colors organized on a flat surface rather than with the effects of recession and volume. He came to the conclusion that decorative and pictorial values were inseparable (Taylor, 1979, p. 154). Dow's instructional methods from early in this century had a tremendous influence on how art was to be taught in schools for many years to come. They were firmly in practice into the 1940s, although reference to his theory was seldom recognized. His students began by considering the organization of shapes and lines in a given two-dimensional space, then they considered flat shapes of dark and light, finally, moving on to color. Even today, these practices often characterize beginning tasks for the art student. This was, and still appears to be, a holding onto what may be called traditional or **formalist** artistic ideas as newer concepts came to the fore. It is an approach that starts with the part and moves toward a whole or a synthesis. This approach continued well into the 1960s, when it was applied to the idea of research.

In the early 1950s, psychologists like Hadley Cantril (1950) projected the concept of one being able to approach tasks from the whole as well as the part or with quantified means. It was rarely used in reference to research in the early development of art education research. Researchers in the 1990s, however, seem to be accepting qualified, or holistic, research teaching methods for problem solving with more ease.

American artists in the early part of the century were in a revolt against earlier classical, sophisticated art. It was a revolution in artistic context. Joshua Taylor (1979) has pointed up the difference between the infinite refinement of art and what was going on in America in our burgeoning cities (p. 155). Robert Henri, for instance, encouraged his students to participate in the life around them rather than lose themselves in the world of art. Louis Sullivan "believed that each artist had to come to grips with himself and the realities of his environment" (p. 155) before significant architecture could be produced. The "modern" movement in Europe sent America no particular style, "rather the encouragement to experiment, to accept the premise that art had no fixed formal principals but followed the dictates of the artist's free will" (p. 158). Artists came to be concerned with the idea that modern art was an open-ended pursuit of new creative experience.

The crafts movement begun in the later 19th century also made a strong impression on art education at this time. Higher art education departments of the '30s and later included crafts studio faculty as well as those teaching the so-called fine arts and teaching methods. Some art teacher education institutions today reflect these ideas. **Crafts**, with their emphasis upon respect for materials being mastered through a series of specific steps were important, as were graphic arts which emphasized design and decorative values. This approach led to the ideas which eventually resulted in new forms of art.

Both the open-ended pursuit of new creative experiences and the new emphasis upon freedom in craftsmanship contributed to several innovative forms of art. Closely following the experimentation of Georges Braque and Pablo Picasso in spatial illusions through Cubism, and later time lapse and time displacement, there followed experiments in movement. Picasso's *Guernica* is a magnificent example of time and space disassociation to create psychological emotional impact. In painting, this was generally illusionary while Alexander Calder invented literal sculptural movement in mobiles. Assemblages and collages are represented in both techniques. We have the found object sculptures of Picasso and the collages of Henri Matisse, among others. All of these "new" forms have been important to art education.

Thus, the art teacher in the 1940s was educated to a wide variety of media to be mastered in a craftsman-like manner. This "ideal" art teacher taught students as the master approached an apprentice, as s/he was taught. S/he was sensitized to looking carefully to nature and to man-made objects for artistic potential. *Art Today*, (1941), authored by Edwin Ziegfeld, Gerald Hill, and Ray Falkner, became the first ready text for the concept of crafts and the fine arts having significant resemblance in skill, technology and aesthetics. It emphasized that such artifacts arose out of living cultures, both past and present. Helen Gardner's, *Art through the Ages* (1936), in its turn, brought world-wide consideration of art in the history of civilization. Both of these books were, for the time, thought to be lavishly illustrated with black & white photographs to help the potential teacher visualize the concepts which they presented.

The social use of art as artifact, as well as its adaptation to communal living, became important. These ideas were to come to maturity in the early 1960s with the focus on anthropology as a discipline of importance to art educators in June King McFee's book, *Preparation for Art*, in 1961. During each decade of the following 30 years as social changes have defined new ways and practices, **the social use of art** has gained in importance. Artists have explored new concepts and turned away from earlier accepted ideas about the purposes of art and of its execution.

Under the opportunity provided by creative experiment in the modern movement, individual psychological **human development** began to have relevance. Diversity rather than commonality was coming to the forefront. What it meant to think and create became transferred from its mid-European, Austrian sources with the work of the trio of authors, Viktor Lowenfeld (1947), Henry Schaeffer-Simmern (1948), and Rudolf Arnheim (1969). *Creative and Mental Growth* by Lowenfeld became the most used art education text over several decades.

The period between the two world wars (the 1920s and 1930s) found the term "creative art" commonly used. This became important for public schools. They offered "art classes that attempted to awaken creative expression rather than inculcate traditional disciplines. Art was to be the freeing of the mind, not…the ordering of thought" (Taylor, p. 180). The theories of John Dewey which advocated *Art as Experience* were published in 1934. Taylor indicated that this interest in creativity, when added to Dow's methods, encouraged curricula to place "more emphasis on intent, on the artistic impulse, than on polishing an artistic product" (p. 180).

While the first half of the 1940s emphasized studio practices compatible with new ideas about art and its social relevance, the last half of this period emphasized the human who was learning and responding to art. The decade can be divided in America in this manner due to World War II. These movements were spread by soldiers who in great numbers brought ideas from world-wide vistas to our shores, as well as by emigres. **Technology** developed for war purposes began to enter local economies. My memory of public school teaching in these times did not include plastic. Photographs were relatively scarce. *Life*, a weekly magazine, provided the first plentiful supply of colored images. Here were people of different nations, their art and natural objects caught in moments of splendor and growth: the heritage of Europe and the East in our first glimpses of rich museum contents. More than diagrams could be used, as well as more than the skill of the individual teacher in direct contact with her students. All the decades of which I will speak are full of their own technical miracles: slides, video, computers, combinations of these in voice activated response systems, and so on.

Into the 1950s and 1960s

Much **literature** of the late 1940s in art education and into the early 1950s was concerned with democracy. Our recent experience with dictatorship in Germany and imperialist expansion from Japan made us look to how one manages the classroom. In the early 1950s we began to see the first methods books, per se. Until that time personal accounts of individual successes, primarily with elementary age children, claimed to have found the answer to successful teaching of art. These were in the tradition of artist and apprentice. We could now examine teaching as a scientific endeavor as well as a personal act. Next came books laid out as texts. Some say the first of this aspect of our literature came with a text in 1951 by Mildred Landis. Secondary methods followed elementary ones. Color reproductions and photographs of young people working animated their pages. Both were designed to tell us in visual images what the words in the texts were also saying. Many kept coming, then, and through the 1960s and on, until color printing became so expensive; as well as until the advent of slides, videos, computer images, CD-ROMs and interactive means changed the character of literature. Today technology has changed our literature by broadening it and making it proliferate.

Art education as a field was then ready to find new answers. Regional associations discovered that they had similar interests. They came together in the late 1940s to create the National Art Education Association. The first meeting took place in New York City in 1951. It was an exciting moment when people from the entire geographic United States could mingle, new friends with similar interests could be discovered, and ideas could be compared.

As I have indicated, interest in creativity was already under way from a psychological and artistic point of view. In the early 1950s, attention was directed toward creativity as an idea to be analyzed. Its components were identified. It was presented as a process, and studied for how the arts were a means to be creative. I have in my library an interesting publication dated 1954 of the Eastern Arts Association, *Research Bulletin*, on "Aspects of Creativity." There was also a dawning interest in aesthetics in the late

1950s, but more emphasis was put on innovation, diversity of ideas, non-directive teaching methods, the process of creating, and pre-conscious thought as a step between the conscious and subconscious. Emphasis was on the person as a developing being. Art became a tool to educate. **Creativity** became one of its most important aspects.

By the late 1950s, it was clear that **research** as an idea had a solid grasp on the field. With an increase in the number of advanced graduate students, there was a made-to-order group of researchers. The ninth *NAEA Yearbook* (1959), "Research in Art Education," edited by Jerome Hausman, the last one to be published, coincided with Volume 1 of NAEA's research journal, *Studies in Art Education*. There were 26 active researchers published in the research yearbook and very active support of this movement in the field. In the fall of 1995, *Studies* began its 37th volume of quarterly issues with a distinguished history. Through these three and a half decades, it has demonstrated the progression of thought in the field.

Art education followed the pattern of education in general and enthroned, by the 1960s, empirical research as its model for serious study. Philosophical inquiry, although new methodology became part of the discipline, to this day often is not considered "true" research. The past ten years, however, have seen a broadening of the acceptable research base; and qualitative as well as philosophical information have gained in importance. By the mid 1960s, the federal government was sponsoring a wide variety of individualized studies. Most of the limited number of these reports were to be found in the departments educating doctoral students. The dissertations of these students joined the reports to provide idiosyncratic data on which many of the ideas of the immediate future were based, especially in teaching practices.

Among the government sponsored grants were those aimed at improving the knowledge of the leaders in the field. Public school and college practitioners became the beneficiaries of conference-type learning sessions which used experts to share information from a variety of disciplines. One stands out as highly innovative. David Ecker (1966) planned a two-summer sequence in which a group of seven scholars in aspects of teaching the visual arts came together as a research and development team charged with writing a text that could be used the following summer to teach outstanding secondary art teachers from around the country. Their topic was the improvement of teaching art appreciation in the secondary schools. This project was clearly one of the first direct attempts to deal with much of the content of art education that has dominated the 1980s and 1990s work of the Getty Trust, even though the latter emphasis is with children rather than youth. Another was the 1962 article, "Transition in Art Education" by Manuel Barkan, which made the first clear reference to aesthetics, art history, and criticism, although his seminal *A Foundation for Art Education* (1955) was its basis.

Perhaps the most influential grant of this time period was what came to be known as "The Penn State Conference." Edward Mattil, with a planning committee that reads like a listing of art education leaders of the 1960s and later, envisioned a select group of participants who represented teachers of teachers in higher education nationwide. Experts within and outside the field met in seminar sessions to discuss research and **curriculum** development. The topics included philosophy, art history, criticism, studio art, sociology, anthropology, psychological theory, concepts and issues, empirical research, and educational methodology and innovation. Dissemination of these ideas was uppermost in the planners' minds. The report of the seminar edited by Mattil and Kenneth Beittel, *A Seminar in Art Education for Research and Curriculum Development* (1966), came to be known as the "Red Bible" among students of art education. The ideas contained in its papers have influenced much of the activity in scholarship since that time. The one paper in that volume that I have heard referred to repeatedly during the time span of the 1970s to 1980s was "Curriculum Problems in Art Education" by Manuel Barkan (p. 240). Its use as a referent makes his ideas on curriculum relevant today. In fact, research and curriculum stand out as ideas of major influence from the 1960s on.

Despite a flurry of activity in and about research, it was felt that knowledge and skills on the topic of basic skills and behavior was needed by more art educators. With the help of NAEA, two years of concentrated effort was given over to Research Training Institutes conducted by Aashel Woodruff and Cecil Clark. In 1968, a series of four site-located pre-conference meetings were held prior to the regional conferences. The next year, 1969, when the national convention alternated with the regional meetings, a second NAEA Pre-Conference Institute was held in New York City in addition to a separate Institute sponsored by the University of Utah held in Salt Lake City. The participants were city and state art supervisors, college faculty, and public school teachers. The aim was to train art educators to know enough about the structure of research methods based on behavioral objectives to be able to prepare sound curricular objectives at the learner's level. These institutes spawned a number of local research projects into curricular problems, and publications on curriculum proliferated. Behavioral objectives as a part of competency-based education in the 1970s had entered our vocabulary and the NAEA published *Behavioral Emphasis in Art Education* (1975), edited by Donald J. Davis. The initiatives attempted during these activities gradually lost their importance because the methodology related to art behavior was too complicated and obscure in practice. **Professionalism**, however, was an idea that many people on many levels were working to achieve. Art teacher educators began to attend to it with a more broad view of the field of study.

Setting realistic goals which could be evaluated had been of concern to art educators for some time. Another remarkable document is a small NAEA-produced guide on the *Evaluation of Children's Growth through Art Experiences* which explained the work of Edith Henry as supervisor of art education for the Denver Public Schools (4th Edition, 1963). This influential report utilized human development, art goals, and methods of collecting evaluative evidence. As an outcome of our brush with research, work on evaluation was intensified. It was analyzed as an entity by Michael Scriven (1967). Scriven's nomenclature using formative and summative concepts helped accommodate growth patterns in learning evolution. Measurement was recognized as a part of, not the whole of, **evaluation.** Early on, Brent Wilson became identified with evaluation. He has continued to be of service to the field in the 1980s and currently; while assessments of governmental reform of education and the Getty experiments with multiple dimensions of the content of art proceed.

On to the 1970s and 1980s

Since the late 1960s, Elliot Eisner's prolific contributions concerning the contextual scope and intent behind curriculum have brought us to a deepening understanding about this topic through his publications, for instance: *Educating Artistic Vision* (1972) and as editor of *The Arts, Human Development, and Education* (1976). One particularly interesting and important philosophical article concerns "The Primacy of Experience and the Politics of Method," delivered at the University of Oslo (1986). Many others, as well, have contributed to the idea of the organization of learning sequences, content, and intent. One of the most popular among teachers in the late 1980s has been the *Teaching Art* (1989) series by Laura Chapman, preceded by her 1978 *Approaches to Art Education*.

It was in the 1970s (after Barkan died) that an **aesthetic** emphasis began to be felt in art education. Just a bit earlier a team of faculty at Ohio State (Manuel Barkan, as leader; David Ecker; Jerome Hausman; Laura Chapman; and Evan Kern) had become engaged in an attempt to create a comprehensive knowledge base for the study of aesthetics. This was undertaken from a research orientation rather than from a philosophical or educational one. The dictionary-type report (1970) has been little used, but its preparation was an impetus for the experiments of the Aesthetic Education Learning Center of CEMREL at St. Louis. Here, Stanley Madeja and Donald J. Davis led work in all of the arts which advocated aesthetic and creative behavior with children in classroom settings. Those activities which have followed are refinements of the kinds of advancements made from these earlier times chronicled. Numerous contributions to aesthetics in art education have entered our literature, in particular the activities of Ralph Smith—*Aesthetics and Criticism in Art Education* (1966), the anthology *Aesthetics and Problems of Education* (1971), and *Aesthetics and Criticism in Art Education* (1986) and others; and the theory of aesthetics in existential phenomenology by Eugene Kaelin—*An Existential-Phenomenological Account of Aesthetic Education* (1968), and *An Aesthetics for Art Educators* (1989).

From John Dewey's *Art as Experience* (1934) through Suzanne Langer's writings—particularly her mature summary, *Mind: An Essay on Human Feeling*, Volumes I (1967) and II (1972)—aesthetics has become a significant factor in the education of teachers and their students. Published in 1976, the anthology *Beyond Aesthetics*, edited by Don Brothwell, is an early recognition of the cross-cultural and multidisciplinary concerns of the 1970s and 1980s as well as of the 1990s.

Research and development activities of the 1970s began to float a number of diverse concepts that contributed to a different paradigm for art education. Influences from the West Coast, California largely, fostered this approach, although the earlier work from the Midwest (Ohio State) and East (Penn State) contributed much basic work. By 1984, the nomenclature "discipline-based" art education (DBAE) had been coined in an article by Dwaine Greer. Production alone no longer could be used as a rationale for art in the education domain. Aesthetics, criticism, and art history have come to be more important and formal dimensions of the art teacher's curriculum. **Production** in concert with **aesthetics, criticism**, and **art history** (DBAE) currently dominates the content to be taught in art education. Earlier emphasis was upon inclusion of the three added elements; while diverse means of accomplishing a four-pronged subject of art is the focus of efforts in the 1990s.

Since 1982, the J. Paul Getty Trust, through its Center for Education in the Arts, has focused upon advocacy material and in-service training for visual arts teachers and administrators. The concentration upon DBAE and the longitudinal policy that they have pursued have been very instrumental in the establishment of a changed structure in art education.

The Aesthetic Eye (1976) experiment with Frances Hine and others in Los Angeles became a model with variations for the early efforts of Getty. The seven regional institutes which were established to effect a diffusion of artistic and general knowledge have served as change agents toward putting what was essentially theory into practice. It began with the Getty Center's Los Angeles Institute for Educators on the Visual Arts (1982). In 1987, the first planning grants were initiated. In 1988, a five-year commitment was made to six universities or state departments of education across the nation to implement the inclusion of DBAE into curricula. Each was encouraged to develop independent variations upon the theory. Alphabetically by site these are: The Florida State University, under Jessie Lovano-Kerr and Nancy Roucher; The University of Minnesota, under Margaret DiBlasio and Susan Peterson Rotillie; the Nebraska Department of Education, under Sheila Brown and Jean Detlefsen; The Ohio State University, under Nancy MacGregor and Michael Parsons; The University of Tennessee, under Anne Lindsey and Jeffrey Patchen; and The University of North Texas, under D. Jack Davis and R. William McCarter. By 1994, a number of California centers were also documented as being active: Southern California, with Virginia Gembica; Central California, with Edith Curtice Johnson and Phyllis Scott Johnson; and Sacramento, California, with Joyce Wright.

These centers have educated thousands of art teachers and administrators within their states, nationwide and even in South America. Over the five years of their initial effort, differing directions have evolved. And the mid-1990s are seeing the development of each into a site for a national specialty of a unique nature.

Of particular interest philosophically has been a series of higher education forums sponsored by Getty to stimulate scholarly considerations. The first of these held in Scottsdale, Arizona, in the fall of 1983 initiated vigorous controversy and much hard work which engaged the current leaders in the field, all concentrating upon the clarification of theoretical bases. The most recent, in January 1995, focused upon the skills that a completely new kind of worker needs to succeed in the next century. These are the broad-based education aims approved in Goals 2000, the new federal school reform program.

The Journal of Aesthetic Education, edited by Ralph Smith, in 1987, devoted a special issue to Discipline Based Art Education. It was designed to provide a theoretic and philosophic ground for practical applications of this more broad paradigm for the structure of art education. Ten papers were written in order to do this task. Antecedents to DBAE provided theoretical concepts (Ralph Smith), state department curriculum documents (Evan Kern), curriculum (Arthur Efland), and teacher education (Maurice Sevigny). The very important co-authored rationale for DBAE was presented by Gilbert Clark, Michael Day, and Dwaine Greer in a cooperatively conceived statement. Experts in the disciplines were invited to focus on the concepts of art production (Frederick Spratt); art history (Eugene Kleinbauer); art criticism (Howard Risatti); and aesthetics (Donald Crawford). Finally, David Henry Feldman related developmental psychology to art education. Careful reading of this issue—particularly the antecedent chapters by Smith, Kern, Efland and Sevigny—will provide the interested scholar with insights into how a number of ideas important in the philosophical and historical development of art education in the 1970s through the early 1990s have been interrelated.

Art teachers and artists are independent thinkers; therefore, not all scholars have been comfortable with the reference to the topics discussed above as disciplines. Clearly art, the visual arts, is our focus. Your author, for one, would like to be able to refer to the **domain** of art and its four aspects: art production, art history, art criticism, and aesthetics. You will note that this has been done in this article. All are as a part of visual arts references in DBAE. This is more than a linguistic exercise in semantics or just an effort at refinement; for the frame within which one thinks becomes both a liberator and restrictor toward one's capacity to entertain concepts.

To continue this philosophical consideration: domain appears to be the appropriate designation for the area of knowledge under study. Discipline has strict paradigmatic and subject generalities and guidelines; while field is too vague or restrictive. It seems that the use of domain as a designatory term allows us to consider evolving qualities currently under study in this new, yet established area. It allows individuals like myself to accept the "discipline" terminology at the same time providing space for undetermined areas of consideration. The interested reader should refer to the work of Thomas Kuhn (1962) as well as the extremely interesting *Creating Minds* (1993) by Howard Gardner for appropriate language usage about the structure of our study. These considerations about **structure** may be said to be an improved idea that has engaged us during the 1970s through 1990s.

While the enhancement of opportunity and quality of education in the arts have been constant goals of NAEA, considerable effort and strength towards them has characterized the 1980s into the present. **NAEA** has taken a **leadership** role. Well-prepared teachers and administrators have been important factors toward the goals cited above. Therefore, NAEA carried out a survey in 1984-1985 that described certification standards and numbers of professional staff in the arts and humanities. This was done in order to help provide a realistic assessment of art in American schools (Mills & Thomson, 1986). Knowledge of these realities has become much of the base for philosophical concepts of the last ten years as we look toward a new century and new curricular strength in American schools.

Issues of primary interest to the states indicate that 45 of 50 states include the arts. Areas set are: creative activity (41), history of the art form (38), critical and aesthetic judgment (40), and inclusion of cultural resources (37). Artist-in-residence programs are encouraged. Curricular syllabi in art and music are provided by 37 and 38 states respectively; while other arts have less than 20 specified requirements. Some states sponsor high schools of the arts, and regulations enacted since 1978-79 tend to increase arts requirements.

NAEA goals to come out of the 1984-1985 survey are as follows: (a) sequential art instruction that integrates aesthetics, art criticism, art history, and art production; (b) required K-12, plus degree-granting institutions in each state; (c) one year of credit in visual art for college admission; and (d) graduation from college requires at least one course in fine arts. In summary, the survey indicates that "great strides have been made" during the years after 1978-1984, the number of years since the last such survey. Finally, these decades are part of a continuum, introduced in earlier discussion: the **organization of learning sequences, content, and intent.**

These years would not be complete without reference to a scholarly emphasis underlying art education conceptualization. It has, for me, primary importance to the strides taken in the entire fifty-year span of this review. This comprises explorations into how the **mind** operates: biologically, physiologically, psychologically, anthropologically, sociologically, and dispositionally. The concept of readiness as well as the developmental characteristics of knowledge are eloquently noted by Ralph Smith (1987, p. 7) in the following quotation.

> *...Before there could be the idea of discipline-based art education and all that it implies, there had to be certain developments in philosophy regarding the nature of knowledge, value and mind. In psychology, behavioral stimulus-response models of intelligence had to be offset by theories of mind that hypothesize the existence of interior mental imagery and conceptual frameworks by means of which persons assimilate new information. In philosophy the nature of knowing and human understanding had likewise to be reformulated to accommodate not just the paradigm of scientific thinking but also the forms of understanding of the arts and humanities.*

At the beginning of the article, I spoke of the coincidence of the timing of my personal professional life with that of NAEA's. In my own life span the coincidence of this change of attitude toward mental activity has taken place. We have moved from a belief that how one's mind operates—thus how one thinks and creates—is a monolithic phenomenon, to acceptance of and exploration of diverse varieties of mental operations and diverse orientations to teaching and learning. Of course, this manifestation has resulted from extended gradual growth in knowledge over a very long period of time, but this has been the half century of **diversity** as a major philosophic idea toward art and education as well as toward culture and human nature.

During all of the years under consideration, art education has absorbed into its basic premises many concepts that became change agents. Social concerns of the early part of the century increased as we became interested in anthropology with an evolving sensitivity to social, cultural, racial, and gender diversity. Thereafter, more interest in human development deepened behavioral and developmental foci. From emphasis upon creativity in children, consideration began for youth and the adult. The most recent aspect of broadened interest in diversity is in aging as elders increase the length of productive lifestyles.

Mention of the work of an early researcher and a current one may illustrate the development of influences upon our consideration of teaching individuals in the creative realm. Examples are too many to be comprehensive. The role of mind in the teaching of art is long-standing.

My first reference is L.S. Vygotsky. In 1962, his monograph, *Thought and Language,* was translated from the Russian. *Mind in Society* (1978) is a translation of a group of his essays which reflect the general theoretical enterprise from the 1930s. They are early references to studies about mind of interest to art educators.

Two books by Howard Gardner taken together will bring the reader to major research and exploratory activity about mind in the mid-1990s. They are *Frames of Mind: The Theory of Multiple Intelligences* (1983) and the aforementioned *Creating Minds* (1993). In the first of these, Gardner discusses the idea of multiple intelligences as it has thus far been studied, then he posits six different kinds of mental capacities or potentials which humans possess to a greater or lesser extent. Ten years later clear recognition is made that the creative mind still is elusive to explanation. Therefore, he has presented biographical accounts of seven creative giants of the modern era who illustrate his theory that mind may be dominantly linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, or personal (self and/or other) oriented. These accounts also recognize that individuals may evidence more than one disposition in varying amounts.

A more complete treatment of individuals who have contributed to the theoretical history of art education in its interest in mind can be found in Smith's article in his *Journal of Aesthetic Education* special issue on DBAE ("Antecedents of Discipline-Based

Art Education," pp. 3-34). A single paragraph in that article is devoted to "how a person comes to know something" (p. 19). The placement and inclusion of this topic, though brief, suggest its possible importance as a next step for study.

Knowing, a synthesis of what and how an individual may process information, has been the focus of much of the work of this author. Articles published in *Studies in Art Education* in 1980 and 1984 identify two modes of knowing. A description of these modes is explored as means to a synthesis necessary for a completeness to be experienced and made into useful conceptualization. The 1980 article charts a comprehensive paradigm for analysis using applicable units of knowledge, transaction paths appropriate to teaching, and estimates relationships among knowledge content, intent, and action. Further, it describes a second mode which depends upon the currently non-analyzed and neglected processes characteristic of analogy. These, together, form a synthesis this author deems necessary for creative production of any kind. The 1984 article projects re-structuring important to future art curricula based upon these points.

And Now...

Vitality is currently exhibited among the ideas fueling art education. We have both broadened and deepened our philosophic base. Multi-foci among interests in art education reflect a richness of philosophic ideas.

In the current period since post-modernism became formalized, American art has been "more diverse and more in evidence than at any time before" (Taylor, p. 205). Figurative painting had become unpopular and came back again. Representation changed. It was no longer simple looking, just as art education is no longer simply studio production based on child development.

In a special issue of *Art Education* (September, 1994, p. 4) this change was addressed. Editor Ronald MacGregor introduced the theme **interpretation** as being two-pronged. First, he identified interpretation as determining what the viewer is to infer from artwork. Second, is a focus upon circumstances surrounding its creation and subsequent history. One focus is upon the artifact itself, while the other brings to the fore social concerns. I am brought, full circle, back to earlier influences transposed by reflections of immediate topography and knowledge. One can find many examples of these two approaches to interpretation as an idea. I will explore each with examples.

The 1940s and 1950s decades of Abstract Expressionism, i.e. the introspective works of such artists as William de Kooning, Mark Rothko and Jackson Pollock, made enormous demands on their audience because of the difficulty in relating the concepts to familiar objects. The 1960s countered this difficulty with Pop Art by its focus on immediately accessible American images of everyday objects. At the same time, however, a number of "radiant abstractions" carried on many of the ideas of their predecessors. Artists based their work on the primacy of color while including the earlier importance of intuition and spontaneity. There was a combination of sensuality and rationality that made their luminous canvases new. The names of these artists are familiar ones: Helen Frankenthaler, Morris Louis, Kenneth Nolan, Jules Olitski and Larry Poons. Critic Karen Wilkin (1994) has provided us, in our last decade of this century, with a comparison which I find compelling and one which could contain a seed of divergent thought among some art educators at this time. She says,

> *After thirty years, their radiant abstractions look as fresh and innovative as ever, perhaps even more so given the cynicism and irony that pervade much present-day painting, which often relies on the assumption that art must come equipped with an explanatory text or lend itself easily to verbal discussion. By contrast, the work of these five American painters posits a wholehearted belief that art can address the entire being, emotions and intellect alike, through the eye, without words, just as music does through the ear (p. 79).*

All of the above-mentioned artists, except Morris Louis who died in 1962, continued to work in distinctive and challenging manners. They concentrated in series on issues of color, scale, interval, edge, and so forth, which lent themselves to Frankenthaler's staining technique. According to Wilkin, these artists shared a rejection of Abstract Expressionism and its layered, gestural brushwork. What they did was to use the idea of space as defined by the Cubists to make the canvas reveal both the artist's state of mind and the painting process. Direct experience carries the impact of their canvases: "Face-to-face encounter with actual surface, actual size, actual color, actual texture" (p. 140).

Looked at from the distance of 30 years, they now seem to share some of the characteristics of Pop Art. Both movements, different as they seem, help to define American painting.

Direct experience and immediate access have become signals of our time. Developments in art, and in crafts as well, have proceeded in opposite directions simultaneously as the 1960s became the 1980s. On the one hand, technological experimentation resulted in highly refined new methods and materials; while on the other, there came to be a deliberate disregard for, or flaunting of, anti-skill technology in favor of message-laden artifacts. Art educators have shown little response to this de-formalization of art. Some have looked to social concerns in the **politicization** of the artifact as another type of response: the second type of interpretation identified by MacGregor.

However, as electronic technology has become more user-friendly in the 1990s, more and more evidence is accruing of interest from the art education community. Art teacher workshops and conferences are currently filling in this reality of our times. Art teacher education appears poised for inclusion of electronic capability.

My second example comes from an issue of *Studies in Art Education 35* (3), Spring 1994. This, also, is a theme issue: on **social reconstruction** of art education. Here we have a number of researchers reflecting upon the role of art education in relation to current affairs and its readiness to assume a part in our mainstream. Kerry Freedman, guest editor for this issue, has recognized that this issue arose out of the Great Depression and that a number of art educators well recognized as leaders (June McFee [1961] and Vincent Lanier [1976] come to mind) during my generation have based their work on the development of the idea that "conceptions of 'nature' are socially constructed and culture is a 'natural' to human beings" (p. 132).

There are compelling reasons why both of these positions should continue to absorb our attention. For a number of years social studies as a subject in schools seemed to do a more adequate job of placing art in a context and of deepening learners' understanding of not only events, customs, and rituals, but also of the artifact itself. Clearly there are at least two strands of philosophical concepts to consider in a total look at these years: art education described in terms of a body of knowledge as expressed in DBAE, and art education as the result of references to diverse roles on individuals' minds in creative and substantive accomplishments. This, to me, is not an either-or question. There appears to be a necessity for both to be interrelated.

Like a pendulum, art educators have embraced the analytical "reasoned" explanations of interpretation in a rational culture. Meanwhile, artists have refused to be boxed and dissected. They have tried, perhaps unsuccessfully, to defy the myths of their culture and to slice into the future. Like pendula, they have taken us into unknown regions and explored direct feelings that we can only come close to through recognition from some other place or affect.

At the far reaches of pendular arcs, either-or realms exist. Elliot Eisner (1994, pp. 188-191) was asked to comment on current reconstruction in art education at the conference session which joined several approaches to the idea. Again, I found a compelling argument for allowing the entire arc to be our guide and not to cast our lot with either interpretation of art education's function for human learning. He was eloquent, as he often is, in this affective analysis of a situation. I recommend these sources to readers.

This 50-year period has also brought a more **global** and collaborative approach to the visual arts. Beginning in 1951, in Great Britain, and regularly thereafter, groups of art educators from many nations have shared ideas as well as cultural biases. The International Society for Education through Art has enriched our concept of art education and developments based on cultural and human diversity in the United States.

Not only are we following more closely upon general philosophic concepts, but the growth in numbers of NAEA is multiplying. The concept of regional individuality continues with the Eastern, Pacific, Southeastern and Western Regions which encourage state and regionally-based growth, communication and evaluation. Basic education-age foci and job-alike interests have kept Divisions viable. And in 1994, a new one was added to allow a refinement of a specialization; thus, Elementary, Middle Level, Secondary, and Higher Education are joined by Supervision and Administration, and Museum Education.

Perhaps another author would not mention these association structural topics, but it is my opinion that they represent philosophical concepts and a quality of considerable richness to art education today. When affiliates were envisioned and implemented to provide a means for more specific concerns, another move toward diversity became possible. Affiliates, too, tell us about our conceptual growth. They represent: Retired Art Educators, Multiethnic Concerns, Women's Caucus, Caucus on Social Theory, Seminar for Research in Art Education, NAEA Student Chapter, United States Society for Education through Art, Committee on Lifelong Learning, Lesbian/Gay/Bisexual Issues Caucus, Public Policy and Arts Administration, National Association of State Directors of Art Education, and the Electronic Media Interest Group. (See Chapter 4.)

One of the developments of recent decades is realization of the importance of formal research to the evolution of the effectiveness in the teaching of arts. From the days when random and idiosyncratic studies were the outcome of the growth of graduate education in the universities, to the formal agenda sponsored by NAEA toward the 21st century, art education has come, as a field, to honor and respect research activities.

Private foundations, business, industry, government, and the professions themselves have undertaken ambitious activities. The National Art Education Association's Commission on Research in Art Education (1993), chaired by Enid Zimmerman, is taking a leadership role in coordinating planning and research strategy which involves all levels of membership toward building a network for exchanging and cross-referencing research efforts and findings across the nation and internationally.

The broadness of perspective upon which this effort is based is, perhaps, the most significant concept in this initiative. Three facets can be stated: (a) "art education focuses upon creativity, perceiving, and responding to visual forms," (b) it "develops understanding of the role and importance of the visual arts in culture and history," and (c) it "builds upon multiple forms of intelligence and expanding ways of knowing the world" (NAEA Research Commission Report, 1993, p. 1). Further, that this research is directed at study and collaboration among all levels of art education, "from preschool through lifelong learning, in a variety of contexts both within and beyond schools, from a variety of populations from different economic, social, racial, cultural, and gender perspectives" using a wide range of professionals and research methodologies (1993, p. 1). The visual arts, as research coordination is evolved, needs also to reference its sister arts for similarities and differences lest in our focus we fail to recognize the strength of the arts taken together.

Thus far, ten recommendations have been made by the Commission. They address specific content for research and end with a recognition of the importance of a global, interacting, and vital force available through technological access of people and ideas. Excitement seems to be the password. One could wish one represented the next 50 years rather than the last. But the foundation has been laid; and it, also, has been an exciting well-traveled road.

At the mid-point of the tenth decade of our century controversy is outstanding about the challenge of **standards** in American schools. For the first time art has been put in a position of serious inclusion in the total curriculum by political forces and in the same manner as traditional academic content. Being so considered has caused contradictions to seem to occur. This is, indeed, a philosophical issue; for what side one is on appears to evolve out of what, to this writer, is a need to analyze "standards" as a concept.

Samuel Hope (1994) attempted to clarify the position of planners of this movement in *Art Education*. Standards, he says, deals with **generic goal** for achievement rather than lists of specifics, ways of packaging and presenting content, or a national curriculum. This point is reinforced when one considers that local decision making about specific content and methods is included in the structure of this movement. According to Hope this puts "standards and freedom in the same conceptual arena" (p. 6).

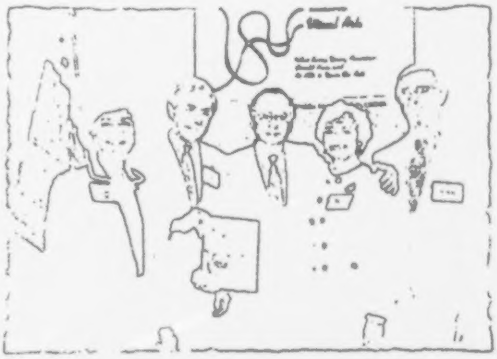
One of the challenges is to shift the built-in distrust by art professionals who know that specific content has great difficulty being prescribed when discovery and creativity are uppermost concerns. This shift to generic goals is little explored in art education circles, but it has entered the scene a number of times. With each there has been a shift or expansion of the paradigm used to describe the field.

As art education has come to grips with a number of problems comprising curriculum building, deficits in conceptual knowledge about learning in the visual arts have been made glaringly clear. In the 1970s the behavioral objective initiative ground to a silent stop when faced with our inability to identify linguistically the type of generic goals being asked for in the 1990s standards issue. As a result of the Kettering research at Stanford, Elliot Eisner (1988) has succinctly identified four such basic voids. First, he says, we "need a taxonomy of learning in the visual arts;" second, "a technical language for the field of art education;" third, "a theory of artistic learning useful for moving from diagnosis to prescription" to create evaluation tools; and fourth, "research dealing with the effects of alternative modes of curriculum organization" (pp. 26-27).

The Consortium of Arts Education Associations of the four arts—dance, music, theatre, and visual arts—has subtitled its report on National Standards for Arts Education as *What Students Should Know and Be Able to Do in the Arts* (1994). They recognize many roads may be taken to competence; and that the attainment of competence by the completion of secondary school begins in the lower grades for deeper and more vigorous work each succeeding year. There are five broad competencies: Students should be able: (a) to communicate at a basic level in the four arts disciplines, (b) to communicate proficiently in at least one art form, (c) to develop and present basic analyses of works of art, (d) to have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and (e) to relate various types of arts knowledge and skills within and across disciplines" (Blakeslee, frontispiece).

The standards movement in the arts is part of the Goals 2000 legislation which Congress passed in 1994. According to John Brademas, Chair of the President's Committee on the Arts and Humanities, this results from "efforts of government to improve educational standards and put arts back into the classroom. The National Endowment for the Arts and the Department of Education have forged a partnership to show how the arts fit into the National Educational Goals approved in the Goals 2000 legislation... to get national standards—voluntary standards—in the arts adopted by every state." This was part of his opening statement at the Committee's first meeting (Sept. 21, 1994).

The January 1995 J. Paul Getty national conference on art education also took the Goals 2000 legislation as a springboard. Reference was made to the SCANS report from the Department of Labor which refers to the needs of a post-industrial society and the skills that will be needed by workers in the 21st Century. These skills, needed on a massive scale, appear to be similar to those developed by the innovators of the twentieth century. These broad-based educational goals present a significant challenge as well as opportunity to arts educators.



Presentation of the National Standards for the Arts to U.S. Secretary of Education Richard Riley. (From left): Jeanne Rollins, art; Paul Lehman, music; Secretary of Education, Richard Riley; Mary Maitland Kimball, dance; and Kim Wheetley, drama.
From *NAEA News* (June 1994), Vol. 36, No. 3.

The "generic skills" that are asked for may serve as adequate impetus for movement forward through a confluence of pressures. I came to the study of art education as an individual immersed in the Great Depression and World War II that followed. I experienced the social limitations and opportunities; the forward plunge of ideas and feelings that came about because of these confluences of global development. As I observe current efforts, I see movements that have profited from this time become stronger, more effective advocates due to structural strengths and a maturity of ideas.

The current standards movement appears to be of the same nature as much global thought. We are now able to communicate easily, and with ever greater ease. Such communication could make it possible to come to a national agreement about the meaning and content of K-12 arts education as well as descriptions of expected competencies at various intervals. This is a reform movement with general support at local, state, and national governmental levels. But its accomplishment ideally involves so many people and organizations that it will be into our next century before any definitive evaluations will be appropriate about this movement.

In 1983, *A Nation at Risk*, a U.S. Government Report, set the stage for reform movements in art education. There were two strands to **reform** as an idea in this report: (a) reform as basic education, and (b) reform as excellence in the humanities and art. Its banner of excellence equaled cognitive achievement, substance in curriculum, rigor, sequential learning, curriculum accountability, and assessment. Ralph Smith pulled these two strands together in his *Excellence in Art Education* in 1986.

The work of the J. Paul Getty Trust has been closely allied to the above. Discipline-based art education, a more complex form of earlier movements, has come to be very important to us. Along with Getty, *The Journal of Aesthetic Education* —Smith editing—is responsible for conceptual antecedents, rational and disciplinary discussions on DBAE (1989). Art educators need a sense of history to know where we are. Again, Penn State University has taken a leading role in its series of conferences on the history of art education (1985, 1992, 1995).

The Getty Trust interest in art education represents not only an intensification of focus on art in art education, but the commitment of business to our task. The arts community, government, business, *and* the education community are **collaborating** in partnership to **network** advances for our field nationwide.

Another issue of a philosophical nature grows out of the rapid technological development possible through electronic digitalization. Art museums are being invited to put their collections into CD-ROM imaging. Virtual reality and the ubiquitous presence of computer imaging in the classroom through cable access presents series of dilemmas. They present wonderful opportunities for bringing art to the most isolated and smallest of schools. They present art teacher educators with huge challenges. They could endanger the "hands-on" direct experience learning modes that dominated art education in the 1950s and before. There could also be assets almost beyond imagination. It will be interesting to watch these influences upon art and education for children and adults alike.

In summary, I would like to draw your attention to the NAEA publication written by Wilson as a researcher's reflections on the National Endowment for the Arts' report to Congress, *Art Education: Civilization and the 21st Century: A Researcher's Reflections on the National Endowment for the Arts' Report to Congress* (1988). He has indicated that the overriding idea of the past 50 years has been prescriptions, characterized by guides, which reduce art to trivial exercises. Perhaps. But my reading of the treasury of ideas that I found populating the events of these 50 years *also* indicates that we have been building a brick structure to keep the fox out of our house. Like the pig in the nursery rhyme, art educators can express modest self-congratulations. We are doing less prescribing and more educating. My account began with society, then moved through many ideas in continuous growth. Perhaps we have come round full circle to gather strength from the more broad concepts of society once more.

References

Amburgy, P.M., Soucy, D., Stankiewicz, M., Wilson, B., & Wilson, M. (Eds.). (1992). *The history of art education: Proceedings from the second Penn State Conference. 1989.* Reston, VA: The National Art Education Association.

Arnheim, R. (1969). *Visual thinking.* Berkeley: University of California Press.

Barkan, M. (1955). *A foundation for art education.* NY: Ronald.

Barkan, M. (1962). Transition in art education: Changing conceptions of curriculum today. *Art Education, 15* (7), 12-18.

Barkan, M. (1966). Curriculum problems in art education. *A seminar in art education for research and curriculum development* (Cooperative Research Project V-002), pp. 240-258. The Pennsylvania State University; U.S. Department of Health, Education, and Welfare; Office of Education; Bureau of Research.

Barkan, M., et. al. (Eds.). (1970). *Guidelines: Curriculum development for aesthetic education.* St. Louis, MO: CEMREL.

Barkan, M., et al. (Eds.) (1985). *Beyond creating: The place for art in America's schools.* (1985). Los Angeles, CA: The J. Paul Getty Trust.

Blakeslee, M. (Ed.). (1994). *National standards for arts education: What every American should know and be able to do in the arts.* Reston, VA: Music Educators National Conference.

Brothwell, D.R. (Ed.). (1976). *Beyond aesthetics.* London: Thames and Hudson.

Cantril, H. (1950). *The "why" of man's experience.* NY: Macmillan.

Chapman, L. (1978). *Approaches to art in education.* New York, NY: Harcourt Brace Jovanovich.

Chapman, L. (1989). *Teaching Art.* Worcester, MA: Davis Publications.

Creating a visual arts research agenda toward the 21st century: Report of the NAEA research commission. (1993). Reston, VA: National Art Education Association.

Davis, D.J. (Ed.). (1975). *Behavioral emphasis in art education.* Reston, VA: National Art Education Association.

DBAE: Strengthening the stance, extending the horizons. (1988). Santa Monica, CA: The J. Paul Getty Trust.

DBAE: Inheriting the theory: New voices and multiple perspectives. (1990). Santa Monica, CA: The J. Paul Getty Trust.

DBAE and cultural diversity. (1993). Santa Monica, CA: The J. Paul Getty Trust.

Dewey, J. (1934). *Art as experience.* New York, NY: Minton, Balch and Company.

Eastern Arts Association. (1954). Aspects of creativity. *Research Bulletin.* Author.

Ecker, D. (Ed.). (1966). *Improving the teaching of art appreciation* (Cooperative Research Project No. V-006). School of Art, The Ohio State University; U.S. Department of Health, Education, and Welfare; Office of Education; Bureau of Research.

Eisner, E. (1972). *Educating artistic vision.* New York, NY: Macmillan.

Eisner, E. (Ed.). (1976). *The arts, human development, and education.* Berkeley, CA: McCutchen.

Eisner, E. (1986). *The primacy of experience and the politics of method.* Monograph of speech at presentation of honorary Doctor of Philosophy Degree, Denmark: The University of Oslo.

Eisner, E. (1988, January). Principals' roles in arts education. *The Principal. 67* (3).

Eisner, E. (1994). Revisionism in art education: Some comments on the preceding articles. *Studies in Art Education, 35* (3), 188-191.

Faulkner, R., Hill, G., & Ziegfeld, E. (1941). *Art today: An introduction to the fine and functional arts.* NY: Henry Holt and Co.

Freedman, K. (Ed.). (1994). About this issue: The social reconstruction of art education. *Studies in art education, 35* (3), 131-134.

Gardner, H. (1936). *Art through the ages: An introduction to its history and significance* (Rev. ed.). NY: Harcourt Brace & Co.

Gardner, H. (1983). *Frames of mind. The theory of multiple intelligences.* NY: Basic Books.

Gardner, H. (1993). *Creating minds.* NY: Basic Books.

Greer, W.D. (1984). A discipline-based view of art education. *Studies in Art Education, 25* (4), 205-218.

Hausman, J. (Ed.). (1959). *Research in art education: Ninth NAEA yearbook.* Washington, D.C.: National Art Education Association.

Henry, E. (1963). *Evaluation of children's growth through art experiences* (4th ed.). Washington, D.C.: National Art Education Association.

Hine, F., Clark, G., Greer, W.D. & Silverman, R. (1976). *The aesthetic eye: Teacher to teacher talk.* Los Angeles: Office of the Los Angeles Superintendent of Schools.

Hope, S. (1994). "The standards challenge." *Art Education, 47* (5), 6-7.

Kaelin, E. (1962). *An existentialist aesthetic: The theories of Sartre and Merlou-Ponty.* Madison,WI: University of Wisconsin Press.

Kaelin, E. (1968). *An existential-phenomenological account of aesthetic education.* University Park: Pennsylvania State University.

Kaelin, E. (1989). *Aesthetics for art educators.* NY: NY Teachers College Press.

Kuhn, M. (1980). Structuring art education through analytic and analogic modes of knowing. *Studies in Art Education, 22* (1), 12-24.

Kuhn, M. (1984). Restructuring the future of art education curricula. *Studies in Art Education, 25* (4), 271-275.

Kuhn, T.S. (1962). *The structure of scientific revolutions.* Chicago: University of Chicago Press.

Landis, M. (1951). *Meaningful art education.* Peoria, IL: Bennett.

Langer, S. (1967). *Mind: An essay on human feeling* (Vol. I). Baltimore: John Hopkins University Press.

Langer, S. (1967). *Mind: An essay on human feeling* (Vol. II). Baltimore: John Hopkins University Press.

Lanier, V. (1976). *Essays in art education: The development of one point of view* (2nd ed.). NY: MSS Educational Publishing.

Lowenfeld, V. (1947). *Creative and mental growth.* New York, NY: Macmillan.

MacGregor, R. (1994). Interpretation: Special Theme. *Art Education, 47* (5), 1.

Mattil, E. and Beittel, K. (Eds.). (1966). *A seminar in art education for research and curriculum development* (Cooperative Research Project V-002). The Pennsylvania State University; U.S. Department of Health, Education, and Welfare; Office of Education, Bureau of Research.

McFee, J. (1961). *Preparation for art.* Belmont, CA: Wadsworth.

Mills, E.A. & Thomson, D.R. (1986). *A national survey of arts education, 1984-85.* Reston, VA: National Art Education Association.

National Commission on Excellence in Education. (1983). *A nation at risk: The imperative for educational reform.* Washington, D.C.: U.S. Department of Education.

Schaeffer-Simmern, H. (1948). *The unfolding of artistic activity.* Berkeley: University of California Press.

Smith, R. (Ed.). (1966). *Aesthetics and criticism in art education: Problems in defining, explaining, and evaluating art.* Chicago, IL: Rand McNally.

Smith, R. (1970). *Aesthetic concepts and education.* Urbana, IL: University of Illinois Press.

Smith, R. (1986). *Excellence in art education.* Reston, VA: National Art Education Association.

Smith, R. (Ed.). (1987). Special issue: Discipline-based art education. *The Journal of Aesthetic Education, 21* (2), 3-259.

Scriven, M. (1967). The methodology of evaluation. In R. Tyler, R. Gagne & R. Scriven, *Perspectives of curriculum evaluation.* (AERA Monograph No. I, pp. 39-83). Chicago: Rand McNally & Co.

Taylor, J.C. (1979). *The fine arts in America.* Chicago, IL: University of Chicago Press.
Vygotsky, L.S. (1978). *Mind in society.* Cambridge, MA: Harvard University Press.

Wilkin, K. (1994, August). Art: Color painting of the 1960s. *Architectural Digest,* pp. 76-80; 140.

Wilson, B. (1988). *Art Education: Civilization and the 21st Century: A Researcher's Reflections on the National Endowment for the Arts' Report to Congress.* Reston, VA: National Art Education Association.

Wilson, B. & Hoffa, H. (1985). *The history of art education, proceedings from the Penn State conference.* State College, PA: The Pennsylvania State University.

NAEA Publications

Ideas and concepts concerning our field have appeared in NAEA publications from the very beginning of the Association. The pamphlets, folders, periodicals, newsletters, and books of the NAEA are an important means of communicating the most current thinking in the field concerning goals, objectives, curricula, methodology, theory, research, reviews of recent publications, aesthetics, studio art, and art history.

NAEA Periodical Publications

Art Education—The Journal of the National Art Education Association

Year	Editor
1948-53*	Italo L. de Francesco (PA)
1953-55	Jack Arends (NY)
1956-58	William Mahoney (NY)
1959-62	Ralph G. Beelke (D.C.)
1962-70	Charles M. Dorn (D.C.)
1970-81	John J. Mahlmann (VA)
1981-83	Stephen M. Dobbs (CA)
1983-87	Gil Clark (IN)
1987-89	Hilda Present Lewis (CA)
1989-93	Jerome J. Hausman (IL)
1993-95	Ronald N. MacGregor (BC)
1995-97	Mary Ann Stankiewicz (FL)

*Initiated

Editor Ron MacGregor meets with the editorial board to plan next year's issues of *Art Education*.
From the *NAEA News* (August 1994), Vol. 36, No. 4.

Studies in Art Education—A Journal of Issues and Research in Art Education

Year	Volume	Editor
1959-60	1	Jerome J. Hausman (OH)
1960-61	2	Jerome J. Hausman (OH) and Kenneth R. Beittel (PA)
1961-62	3	Kenneth R. Beittel (PA) and Kenneth M. Lansing (IL)
1962-63	4	Kenneth M. Lansing (IL) and Elliot W. Eisner (IL)
1963-65	5 & 6	Elliot W. Eisner (IL) and David W. Ecker (OH)
1965-67	7 & 8	David W. Ecker (OH) and June K. McFee (OR)
1967-69	9 & 10	June K. McFee (OR)
1969-70	11	Manuel Barkan (OH)
1970-71	12, #1	Manuel Barkan (OH)
1970-71	12, #2 & 3	Mary J. Rouse (IN)
1971-73	13 & 14	Mary J. Rouse (IN)
1973-75	15 & 16	Marylou Kuhn (FL)
1975-77	17 & 18	D. Jack Davis (TX)
1977-79	19 & 20	Laura Hill Chapman (OH)
1979-81	21 & 22	Sandra P. Packard (OH)
1981-83	23 & 24	Ronald N. MacGregor (British Columbia)
1983-85	25 & 26	Jean C. Rush (AZ)
1985-87	27 & 28	Richard A. Salome (IL)
1987-89	29 & 30	Kenneth A. Marantz (OH)
1989-91	31 & 32	Georgia C. Collins (KY)
1991-93	33 & 34	Karen A. Hamblen (LA)
1993-95	35 & 36	Terry Barrett (OH)
1995-97	37 & 38	Sally H. McRorie (FL)

*Year Initiated

Art Teacher—Initiated in the fall, 1971, three issues a year, with John J. Mahlmann as Editor, were published until January 1981, when *Art Teacher* magazine merged with *Art Education*. *Art Teacher* was primarily concerned with elementary and secondary art education. These aspects are now included in *Art Education*.

NAEA News—Initiated in 1959, being published twice a year (two pages), the NAEA Executive Director served as Editor, assisted by Regional Editors and a Museum Editor. Beverly Jeanne Davis was appointed Editorial Assistant in 1967 and Managing Editor in 1970 when there were ten issues a year; however, in 1980-81, it was reduced to six issues a year. The Managing Editor became responsible for the production areas of the *NAEA News*, as well as for *Art Education* and *Studies in Art Education*, supervises the advertising programs for all publications and does considerable writing, rewriting, and editing.

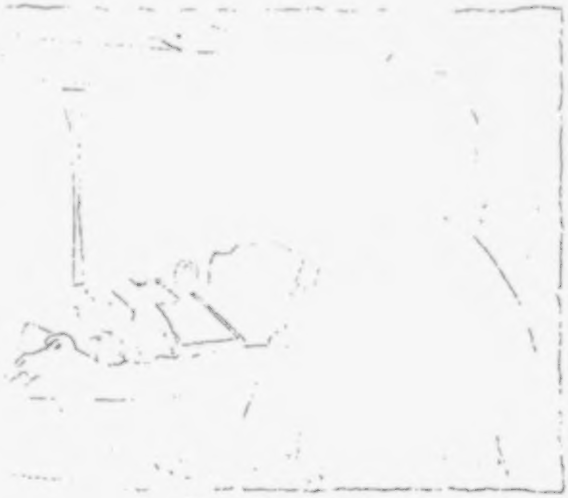
Beverly Jeanne Davis, NAEA's Managing Editor, retired August 1, 1994, after completing 27 years of service, the longest term of employment of anyone at the NAEA National Office. Beverly began her career at NAEA in 1967 under the Executive Directorship of Charles M. Dorn. At that time she reported to work in the cramped rented space in the NEA building in downtown Washington. After three years as Editorial Assistant to the Managing Editor, Beverly was elevated to the post of Managing Editor. Working in the new building in Reston (since it opened in 1977), Beverly was responsible for the production areas of *Art Education*, *Studies in Art Education*, and the *NAEA News*. Additionally, she supervised the advertising program for all the publications and did considerable writing, rewriting and editing. She is probably best known for her *NAEA News* column, "Fragments", begun in December, 1977, in which she has shared with NAEA members and staff poignant memories of home, childhood, her love of teaching, and her observations about today's society in belief for a better world through sharing, caring, and love. She also authored a high school textbook, *Chant of the Centuries*, and has received special honors for her visual art articles.

Beverly received her B.A. in Art from the University of Kentucky with high distinction and departmental honors. She was named "The 1952 Outstanding Senior Woman, University of Kentucky" and went on to receive her M.A. from that University. Her career stretches from instructor of art education at the University of Texas; art education instructor at Indiana University; art history instructor at Mary Washington College, Virginia, to art teacher at Jefferson High School, Fairfax, Virginia.

The NAEA thanks Beverly for her many years of service and dedication to art education.

Issues in Art Education

In 1970, Gordon S. Plummer (KY) and Charles Dorn, NAEA Executive Secretary, discussed the possibility of a publication in which a particular issue in art education would be presented by a prominent person in the field followed by reaction papers of others. This publication came into being under the title, *Issues in Art Education*, with Plummer as editor and was published three times a year. Those who presented the principal issue in the various journals to which others reacted were: D. Jack Davis (TX), David W. Ecker (NY), Guy Hubbard (IN), Mary Rouse (IN), Kenneth R. Beittel (PA), Al Hurwitz (MA), June King McFee (OR), Jerome Hausman (MN), Vincent Lanier (OR), Frances Anderson (IL), John A. Michael (OH), Louis Formica (Superintendent, Mineola, NY), Marylou Kuhn (FL), Harold McWhinnie (MD), Gene Wenner (Director, J.D. Rockefeller III Fund, NY), Lon Nuell (TN), Bette Acuff (NY) and Sandra Packard (OH). Plummer served as editor for three years (1970-1973), the duration of *Issues* as a separate publication.



Beverly Jeanne Davis

Starting in December 1973, the discussion of issue in the field was incorporated into *Art Education*. For a brief period, several such issues were published in Volumes 26 and 27. At this time all members were urged to contribute criticisms or comments on any subject relating to the field to Plummer who continued to edit these. Eventually, *Issues* was called "Expressions" beginning in Volume 28, Number 7 and was continued in most issues of *Art Education* in Volume 29 (1976).

Plummer felt the field of art education needed a forum for scholarly dialogue, "an honest debate which is symptomatic of a healthy professional condition." He believed the publication should (1) allow for the meeting of minds at all levels of the profession, (2) should be a place where public school art teachers could seek advice from or question professional leaders in the field, (3) should be succinct, being brief and readable, and (4) should be highly topical.

Translations: From Theory to Practice**—**Initiated in the Spring of 1991, *Translations* is published twice a year as an NAEA member's benefit. This refereed NAEA publication relates significant research in art education published or emanating from *Studies in Art Education* that is appropriate for practical applications in the classroom at the elementary or secondary levels.

Year	Editor
1991	Richard Salome (IL)
1992	Richard Salome (IL)
1993	Richard Salome (IL)
1994	Richard Salome (IL)
1995	Thomas A. Hatfield (VA) (Acting Editor)
1996	Tom Anderson (FL)

NAEA Advisory**—**Initiated in 1987, the *NAEA Advisorys* provide the Association membership with practical information on current issues, concerns, interests, and needs in a concise and functional format. Topics for the *Advisorys* are identified through a variety of sources by the Editor in consultation with the Executive Director, who determines the number and scheduling. The Editor solicits authors as well as considering publication of unsolicited manuscripts.

Year	Editor
1987-89	Thomas A. Hatfield (VA)
1989-Present	Andra L. Nyman (GA)

NAEA Published Writings

NAEA Yearbooks—1949 to 1960

de Francesco, I.L. (Ed.). (1949) *Art education organizes, the 1949 yearbook.* 149 pgs.

Young, A.R. (Ed.). (1951). *This is art education, 1951 yearbook.* 126 pgs.

de Francesco, I.L. (Ed.) (1952). *This is art education.* 137 pgs.

Ziegfeld, Edwin (Ed.). (1953). *Art and human values, NAEA 3rd yearbook.* 122 pgs.

Barkan, M. (Ed.). (1954). *Research in art education, NAEA 5th yearbook.* 151 pgs.

Heilman, H.F., Chair, Yearbook Committee, (1955). *Art education/a frontier for freedom, NAEA 6th yearbook.* 52 pgs.

Barkan, M. (Ed.). (1956). *Research in art education, NAEA 7th yearbook.* 141 pgs.

Howell, Y.C. (Ed.). (1957). *Art and the adolescent, NAEA 8th yearbook.* 77 pgs.

Hausman, J.J. (Ed.). (1959). *Research in art education, NAEA 9th yearbook.* 177 pgs.

Other NAEA Books and Pamphlets—1949 to 1960

Elementary Teachers, Denver Public Schools (Eds.). (1956). *Evaluation of children's growth through art experience.*

Howlett, C. (Chair). (1959). *Directory—art curriculum materials—U.S.A.* 28 pgs.

Schultz, H. (1959). *Art education for elementary teachers.* 4 pgs.

Editor's Note: In the Preface of the *1952 Yearbook*, Editor de Francesco noted that this..."is the third *Yearbook* of the Association and the second bearing the same title." Apparently, because the same title was used for *Yearbooks* two and three, the next year, 1953, the Editor and Committee thought it was the third *Yearbook* when, in reality, it was the fourth. Therefore, realizing the error, the Editor of the *1954 Yearbook* resumed the correct numbering.

NAEA Published Writings—Books and Pamphlets—1960 to 1970

Lally, A.M. (Ed.). (1961). *Art education for the secondary school.* 102 pgs.

Ziegfeld, E. (1961). *Art for the academically talented.* 112 pgs.

Beelke, R. (Ed.). (1962). *Curriculum development in art education.* 32 pgs.

Faculty, Massachusetts College of Art (Eds.). (1962). *Careers in art.* 16 pgs.

Schultz, J.B. (Ed. and Chair of Committee). (1962). *Planning facilities for art instruction.* 60 pgs.

Brittain, L. (Eds.). (1963). *Creativity and art education.* 147 pgs.

NAEA*, MENC, and NEA, Research Division. (1963). *Music and art in the public schools,* Research monograph. 88 pgs.

Michael, J.A. (Ed.). (1964). *Art education in the junior high school.* 176 pgs.

Hausman, J.J. (Ed.). (1965). *Report of the commission on art education.* 148 pgs.

Humphreys, A.W. (Ed.). (1965). *Films on art.* 32 pgs.

Hyman, R. (Ed.). (1965). *Research monograph no. 1: Creativity and the prepared mind.* 28 pgs.

Barkan, M., Brittain, W.L. (1966). *Research monograph no. 2: Viktor Lowenfeld: his impact on art education.* 24 pgs.

Lanier, V. (Ed.). (1966). *Final report of the uses of newer media in art education project.* 104 pgs.

Barron, F. (1967). *Research monograph no. 3: An eye more fantastical.* 13 pgs.

Baumgarner, A. (1967). *Conference on curriculum and instruction development in art education: a report.* 128 pgs.

Benz, J. (Chair). (1967). *Essentials of a quality school art program.* 16 pgs.

Kensler, G. (1967). *Observation: A technique for art educators.* 102 pgs.

Lanier, V. (1967). *Reproductions and paperback books on art.* 64 pgs.

Lanier, V. (1967). *Slides and filmstrips on art.* 40 pgs.

Packwood, M.M. (1967). *Art education in the elementary school.* 110 pgs.

Barkan, M. (Ed.). (1967). *New directions in art education: Report of the international symposium, Belgrade, Yugoslavia, July 27-29, 1966.* 110 pgs.

Brittain, W.L. (Ed.). (1968). *Viktor Lowenfeld speaks on art and creativity.* 64 pgs.

Michael, J.A. (Ed.). (1968). *College, and university acceptance of high school art credits for admission.* (Research conducted by the New Jersey Art Education Supervisors' Round Table under the direction of Thelma R. Newman.) 16 pgs.

Barclay, D.L. (Ed.). (1969). *Art education for the disadvantaged child.* 32 pgs.

Madeja, S.S. (Ed.). (1969). *Exemplary programs in art education.* 128 pgs.

*No editor/author designated

Books and Pamphlets—1970 to 1980

Aiken, H.D. (1970). *Research monograph 4: Learning and teaching in the arts.* 30 pgs.

Bishop, L. (1970). *Supervision: mandate for change.* 22 pgs.

Feldman, E.B. (Ed.). (1970). *Art in American higher education.* 110 pgs.

Templeton, D. (1971). *Teaching art as a career.* 12 pgs.

NAEA*. (1971). *Careers in art* (Revised). 12 pgs.

Greenberg, P. (Ed.). (1972). *Art education: elementary.* 228 pgs.

Hathaway, W. (Ed.). (1972). *Art education: middle/junior high school.* 127 pgs.

Lewis, H.P. (Ed.). (1972). *Art for the preprimary child.* 127 pgs.

Mattil, E.L. (1972). *Research monograph no. 5: The self in art education.* 15 pgs.

Paterakis, A.G. (Ed.). (1972). *Art education: Senior high school.* 99 pgs.

NAEA*. (1972). *NAEA guide for public relations and political action for art education.* 47 pgs.

Templeton, D. (Chair). (1973). *NAEA guidelines for teacher preparation.* 11 pgs.

Caucutt, A. (Ed.). (1975). *Focus: Elementary art education.* 96 pgs.

Davis, D.J. (Ed.). (1975). *Behavioral emphasis in art education.* 202 pgs.

Art Educators of New Jersey (Eds.). (1976). *Insights: Art in special education, educating the handicapped through art.* 201 pgs.

Project of Alliance for Arts Education with arts education and education associations. (1976). *Arts education advocacy.* 88 pgs.

NAEA*. (1976). *Public relations for art education.* 32 pgs.

Dorn, C.M. (Ed.). (1977). *Report of the NAEA commission on art education.* 137 pgs.

Hausman, J. (1977). *Report of the NAEA commission on arts education.* 138 pgs.

NAEA*. (1977). *Why art education?* 6 pgs.

Eisner, E.W. (Ed.). (1978). *Reading, the arts, and the creation of meaning.* 159 pgs.

NAEA*. (1978). *Job descriptions in the business world of art and design.* 22 pgs.

NAEA* and Art and Craft Materials Institute. (1978). *Youth art month.* 12 pgs.

Dobbs, S.M. (Ed.). (1979). *Arts education and back to basics.* 216 pgs.

Karnes, M.B. (1979). *Creative art for learning.* 108 pgs.

Wygant, F. (Ed.). (1979). *Standards for art teacher preparation programs.* 24 pgs.

*No editor/author designated

Books and Pamphlets—1980 to 1990

Anderson, K. (Ed.). (1980). *Career education and the art teaching profession: Monograph #1.* 48 pgs.

Hoffman, D., Greenberg, P., Fitzner, D. (Eds.). (1980). *Lifelong learning and the visual arts: A book of readings.* 159 pgs.

Geahigan, G. (Ed.). (1980). *Career education in the visual arts: Representative programs and practice: monograph #2.* 127 pgs.

NAEA* and American Art Therapy Association. (1980). *Art in the lives of persons with special needs.* 40 pgs.

NAEA*. (1980). *Artists teachers' perspectives.* 115 pgs.

Zemich, T. (Ed.). (1980). *Careers in the visual arts: Options, training and employment: Monograph #3.* 64 pgs.

NAEA*. (1980). *Curriculum guides in art education.* 64 pgs.

NAEA*. (1982). *Issues, influences, strategies and tactics in state certification policy development.* 41 pgs.

Wygant, F. (1982). *Purposes, principles, and standards for school art programs.* 40 pgs.

Madeja, S.S. (1983). *Gifted and talented in art education.* 94 pgs.

Wygant, F. (Ed.). (1983). *Art in American schools in the nineteenth century.* 288 pgs.

NAEA*. (1983). *Careers in art.*

NAEA*. (1985). *Finding a job in elementary and secondary art education.* 34 pgs.

NAEA*. (1985). *NAEA scholarship book.* 60 pgs.

Brigham, D.L. (1986). *Focus on fine arts: visual arts.* 80 pgs.

Collins, G., Sandell, R. (Eds.). (1986). *Women, art, and education.* 250 pgs.

Mills, E.A., Thomson, D.R. (1986). *A national survey of art(s) education.* 17 pgs.

Rice, R.W. (1986). *Finding a Job in higher education in art education.* 27 pgs.

Smith, R. (1986). *Excellence in art education: ideas and initiatives.* 138 pgs.

NAEA*. (1986). *Quality art education: an interpretation.* 41 pgs.

Qualley, C. (1986). *Safety in the artroom.* 120 pgs.

Brouch, V.M., Funk, F.F. (1987). *Appleseeds.* 44 pgs.

Clark, G., Zimmerman, E., Zurmuehlen, M. (1987). *Understanding art testing: past influences, Norman C. Meier's contributions, present concerns, and future possibilities.* 128 pgs.

Dunn, P. (1987). *Promoting school art: a practical approach.* 61 pgs.

Holden, D. (1987). *Art career guide.* 322 pgs.

Lowe, L., Rogers, T. (Eds.). (1987). *The newsletter handbook: a technical resource provided to editors of state/province art education associations.* 15 pgs.

Newby, M., Carli, C. (1987). *Art education programs in higher education.* 156 pgs.

Silverman, R.H. (Ed.). (1987). *Art education and the world of work: a handbook for career education in art.* 205 pgs.

Wilson, B., Hoffa, H. (Eds.). (1987). *History of art education: proceedings from the Penn State conference, 1985.* 379 pgs.

Brouch, V.M. (1988). *Microcomputers in art education.* 49 pgs.

Dobbs, S. (Ed.). with Feinstein, H., MacGregor, R. (Assistant Eds.) (1988). *Research readings for disciplined-based art education: a journey beyond creating.* 180 pgs.

Wilson, B. (1988). *Art education, civilization and the 21st century: A researcher's reflections on the National Endowment for the Art's Report to congress.* 16 pgs.

Berry, N., Mayer, S. (Eds.). (1989). *Museum education: History, theory, and practice.* 257 pgs.

Little, B.E. (Ed.). (1989). *Secondary art education: An anthology of issues.* 252 pgs.

*No editor/author designated

Books and Pamphlets—1990 to 1997

NAEA et. al. (1990). *Museum art education library.* (Co-published with Kraus International Publications).

Cromer, J. (1990). *History, theory and practice of art criticism in art education.* 93 pgs.

Soucy, D., Stankiewicz, M.A. (Eds.). (1990). *Framing the past: Essays on art education.* 224 pgs.

Young, B. (Ed.). (1990). *Art, culture and ethnicity.* 278 pgs.

Zurmuehlen, M. (1990). *Studio art: Praxis, symbol, presence.* 68 pgs.

Carroll, K.L. (Ed.). (1991). *Keynote addresses, 1991 convention.* 61 pgs.

Doornek, R., Champlin, R. (1991). *Your first job interview.* 7 pgs.

Lanier, V. (1991). *The world of art education according to Vincent Lanier.* 56 pgs.

Mills, E.A. (Ed.). (1991). *Supervision and administration: Programs, positions, perspectives.* 221 pgs.

Ad Hoc Consortium of National Arts Education Associations. (1992). *Legislative and policy perspectives: Arts education.* 4 pgs.

Amburgy, P., Soucy, D., Stankiewicz, M.A., Wilson, B., and Wilson, M. (Eds.). (1992). *History of art education: Proceedings from the second Penn State conference, 1989.* 301 pgs.

Art Educators of New Jersey (Eds.). (1992). *Insights: Art in special education, educating the handicapped through art* (Revised). 201 pgs.

Fitzpatrick, V.L. (1992). *Art history: A contextual inquiry course.* 78 pgs.

Johnson, A. (Ed.). (1992). *Art education: Elementary.* 222 pgs.

Lankford, E.L. (1992). *Aesthetics: Issues and inquiry.* 106 pgs.

MacGregor, R.N. (Ed.). (1992). *Keynote addresses, 1992 convention.* 60 pgs.

Yakel, N.C. (Ed.). (1992). *The future: Challenge of change.* 182 pgs.

NAEA Elementary Division (Ed.). (1992). *Elementary art programs: A guide for administrators.* 24 pgs.

NAEA*. (1992). *Graphic design career guide.* 157 pgs.

NAEA*. (1992). *NAEA scholarship book* (Revised). 60 pgs.

NAEA*. (1992). *School art programs: A guide for school board members and superintendents.* 28 pgs.

Goodwin, M.A. (Ed.). (1993). *Design standards for school art facilities.* 34 pgs.

Hurwitz, A. (1993). *Collaboration in art education.* 58 pgs.

NAEA*. (1993). *Careers in the visual arts.* 319 pgs.

NAEA*. (1993). *NAEA scholarship book* (Revised). 60 pgs.

Armstrong, C.L. (1994). *Designing assessment in art.* 216 pgs.

Dorn, C.M. (1994). *Thinking in art.* 180 pgs.

Feldman, E.B. (1994). *Teaching art and so on.* 27 pgs.

Hammond, M., Howard, P., Marantz, K., Packard, M., Shaw, J., Wilson, M. (1994). *The picturebook: Source and resource for art education.* 85 pgs.

Hoffa, H. (1994). *Revisitations: Ten little pieces on art education.* 80 pgs.

Rollins, J. (Chair). (1994). *The National Visual Arts Standards.* (Prepared in response to the *Goals 2000: Educate America Act.*) 36 pgs.

NAEA Task Force. (1994). *Exemplary art education curricula: A guide to guides.* 128 pgs.

NAEA*. (1994). *Purposes, principles, and standards for school art programs.* (Revised). 33 pgs.

NAEA*. (1994). *Why art education.* (Revised). 6 pgs.

Dunn, P.C. (1995). *Creating curriculum in art.* 89 pgs.

Galbraith, L. (Ed.). (1995). *Preservice art education: Issues and practice.* 188 pgs.

Kauppinen, H. and Diket, R. (Eds.). (1995). *Trends in art education from diverse cultures.* 213 pgs.

Moore, R. (Ed.). (1995). *Aesthetics for young people.* 127 pgs.

Peeno, L. (Ed.). (1995). *Adaptations of the National Visual Arts Standards.* 64 pgs.

Smith, R. (1995). *Excellence II: The continuing quest in art education.* 228 pgs.

Susi, F.D. (1995). *Student behavior in art classrooms: The dynamics of discipline.* 41 pgs.

Thomas, J. (Chair, NAEA Professional Development Committee). *Suggested policy, perspectives for professional development* (Visual arts education reform handbook). 15 pgs.

Thompson, C. (Ed.). (1995). *The visual arts and early childhood learning.* 118 pgs.

NAEA*. (1995). *A Vision for art education reform.* 12 pgs.

NAEA*. (1995). *Opportunity to learn standards for arts education.* 64 pgs.

Clark, R. (1996). *Art Education: Issues in Postmodernist pedagogy.* 120 pgs.

Collins, G, Sandell, R. (1996). *Gender issues in art education: Content, contexts, and strategies.* 164 pgs.

Efland, A. (1996). *Postmodern art education: An approach to Curriculum.* 152 pgs.

Henry, C. (1996). *Middle school art: Issues of curriculum and instruction.* 128 pgs.

Nyman, A. (1996). *Instructional methods for the artroom.* 50 pgs.

NAEA Research Commission. (1996) *Briefing Papers: Creating a Visual Research Agenda toward the 21st Century.* 90 pgs.

Zimmerman, E. (Chair). (1996). NAEA Research Agenda Briefing Papers. 96 pgs.

Feinstein, H. (1996). *Reading Images: Meaning and Metaphor.* 156 pgs.

Delacruz, E. (1997). *Design for Inquiry: Instructional Theory, Research, and Practice in Art Education.* 100 pgs.

*No editor/author designated

NAEA Briefing Papers:

Legislative and Policy Perspectives: Arts Education
Legislative Perspectives: A Checklist for Action
Developmentally Appropriate Practices for the Visual Arts Education of Young Children

NAEA*. (1993-95). *Recognizing Excellence Briefing Papers.* As an aspect of the adoption by the NAEA Board of the *Recognizing Excellence Agenda,* each state/province Association was asked to respond with appropriate initiatives resulting in the *Responses Report,* 64 pages. Each of the four NAEA regional vice presidents, the five NAEA division directors, and the chairs of each NAEA affiliate was asked to craft an NAEA Briefing Paper that reflected their perspective in the context of current educational reform. From these, the NAEA Flyer Series, a focused statement that served as an extension of one aspect emanating from the briefing papers, came about. The NAEA Briefing Papers and Flyer Series are single-page brochures aimed at particular audiences or describe certain aspects about art education.

NAEA Flyer Series:

Assessing Curriculum Guides for Art Education
Business/Community Leaders
Deans and Departmental Chairs
Elementary Principals
Fine Arts Credits
High School Guidance Counselors
Lifelong Learning
Parents
Quality Art Education: Goals for Schools
Recruiting Multiethnic Art Educators
Retired Art Educator Affiliate
The Role of the Art Supervisor
Secondary Principals
School Board Members
Staffing for Excellence in Elementary and Secondary Schools
Why Art Education

Chapter 7

People of Color, Their Changing Role in the NAEA

by
J. Eugene Grigsby, Jr.
Pacific Arts Association, NAEA Vice President, 1972-74
Professor Emeritus, Arizona State University, Tempe

As organizations go, the NAEA is not very old, and I am pleased to have been involved from the early years. It was my fortune to have attended the Second Biennal NAEA Convention at St. Louis in 1953. This presentation, while considering "People of Color," once known as "Colored," then as "Negro" now as "Black" or "African American," will focus on those who are most colorful. It will be autobiographical, as I have grown old with the NAEA. It will not only deal with the so-called minorities, (but now majorities in some places) but also with the NAEA affiliate, The Committee on Minority Concerns, now with the Committee on Multiethnic Concerns, therefore, the title of this paper: "People of Color, Their Changing Role in the NAEA."

The Early Years

The NAEA came into being November 1947, when Southeastern and Eastern Arts accepted the final proposals for organization, the NAEA growing out of the Art Department of NEA (Musselman, 1953). In my limited research I discovered few art educators of color involved in the early years. I did not attend the first national convention in 1951; however, at the second one in St. Louis, I cannot recall any others of color. However, people of color appear to have become more active as time went on. It may be that there were more opportunities in the national than in the state or regional associations, or that art had become more important in the schools and more teachers were being hired. It was only after WWII that art was included in many southern schools. During the early years in the South, Black teachers' education associations were separate from ones that were White. After the desegregation of schools, many years passed before state and local teachers' associations were integrated. The situation in the northeast differed only in that there were fewer Black teachers, and segregated schools were not as numerous as in the South. In the West and Midwest there was a mixture of patterns as seen in the south and the northeast. Blacks suffered more from segregation because their numbers were larger. Native American Indians were also in segregated schools, especially in the West and Midwest, but the teachers were either Anglo or Black. Asians and Hispanics, often classified as White, were mixed in with the general population. With the exceptions of Hawaii, and some Southwestern states, rarely was there an Asian or Hispanic art teacher. In general, there were few art educators of color and the ones that did exist were too busy, too poor, or too isolated to attend conventions. I was one of those too poor, too busy, and too isolated from the mainstream of art education.

It was by a stroke of luck, or by accident, that I became involved in both national and local art education associations. Marion Quin Dix was responsible for my first involvement with the National Art Education Association.

In 1946, I went to Phoenix, Arizona, from Charlotte, North Carolina, to begin an art department in the segregated Carver High School. There were segregated schools in North Carolina, but no art had been taught.

During the summer of 1947, to qualify for an Arizona teaching certificate, I had to take required education courses that I had declined to take in college because I didn't want to teach. I wanted to be an artist.

In 1949, a friend informed me that a thousand dollars could be made pitching watermelons in California during the summer. So, off to California I went, but the pay was not that good. We were paid 25¢ a ton for passing watermelons along a line from truck to train. The most I made in one day was $14.50. I can assure you that was moving several tons of watermelons. I went from the watermelon fields back to the classroom in 1950 because I realized that I could make as much money and, at the same time, continue my education on the G.I. Bill.

The G.I. Bill would not permit me to pursue another Master's Degree so I went in search of a Ph.D. and found myself in Marion Quin Dix's class, "Teaching Art In The High School," at Columbia University. Evidently, she was impressed with what we were doing at Carver High School and insisted that I attend the 2nd Biennial NAEA Convention in St. Louis to talk about teaching art in a segregated high school. Prior to meeting Marion Quin Dix, I was not aware of any art education associations. In Arizona, there were four kinds of segregated schools: Black, Mexican (Hispanic), Native American Indian, and Anglo. I taught in one for Black students. At that time we were called "Negro." My presentation was limited to teaching art to the students at Carver High School. This led to an invitation from Jack Arends to write an article for the May, 1954 issue of *Art Education* (Grigsby, 1954).

I do not recall any other person of color at the 1953 NAEA Convention, but Esther Page Hill, an early participant in both regional and national organizations, may have attended. Some regional associations encouraged participation of the few art educators of color, but few can be identified from the programs.

Darwin Musselman, writing in the *Pacific Arts Bulletin* in 1953, relates that at the fourth meeting of PAA at the University of Washington in 1928, Mrs. Louis Pinkney Sooy was elected President. She was not present at the meeting and, for some time, was not aware that she had been elected President. (The PAA seemed to have a habit of electing absent members as officers. I was elected Treasurer of the Pacific Arts Association in 1958 while out of the country, teaching in Belgium). It is possible that Mrs. Sooy was Asian, but no mention is made of her ethnicity. As early as 1934, the Pacific Arts Association proposed a plan to include all countries lying in or bordering on the Pacific Ocean—the Philippines, Dutch East Indies, China, Japan, Australia, New Zealand, and Mexico. The plan was received "too late for sufficient discussion and action," but was to be placed on the docket for consideration in 1936. There was no mention of art educators from these regions being present. It was not until 1972, at the Pacific Arts Association Conference in Honolulu, that the idea was more fully explored when the conference theme was "Celebration of Peoples."

In review of 1968 conference programs for the four regionals, several people of color can be identified; however, most of their participation was minimal. In the Southeastern Arts Association Conference, Alma V. Simmons, then a teacher at Archer High, Atlanta, was listed on the Production Committee, but the duties of the committee are not listed. (The art gallery at Frederick Douglass High School is named for the late Alma V. Simmons.) Leo Twiggs, then at the University of Georgia, was on a Special Committee and Mattie B. Greenwood, Supervisor of Art, Area One, Atlanta Public Schools, was the Chairman of the Meal Functions. None are listed as making presentations or participating in panels. There was no roster of participants in the NAEA Western Arts Association Conference in St. Louis, so no one could be identified by color. The Eastern Arts Association did list presenters, Council Members, and Standing Committees, but none of these could be identified as being of color.

It was in 1966 that Jack Taylor and Harry Wood practically dragged me from my classroom at Phoenix Union High School to teach at Arizona State University. I had been an ASU Faculty Associate since 1956, but I had no desire to leave the high school to go to the University. Earl Linderman arrived to Chair the Art Department the same year, shortly after the publication of his book, *Art In The High School*. Earl became active in state and regional art associations and called late one night to say he had nominated me for President of Pacific Arts Association. This was prior to the constitutional change that made regional presidents also NAEA Vice Presidents. I had been out of town when the meeting occurred and his call was a complete surprise. It was even more of a surprise when I was elected. Charles Stubbs of Utah was the other nominee, and I was sure that Charles would win the election. In 1970, June King McFee was Past President, Leven Leatherbury was President, and I became President-Elect of the Pacific Arts Association.

In 1970, the Western Arts Association Conference in Milwaukee included a presentation by Bing Davis, who was then Visual Arts Director of the Living Arts Center in Dayton, Ohio. Grace Porter, on the faculty of Northern Illinois University, served as a recorder for several sessions. She was to play a major role the next year at the National Convention in Dallas. There was no mention of Donald Sowell, but, because of his position as Art Supervisor of the Cincinnati Public Schools, and because of his personality, I am sure he was in some way involved.

The Pacific Arts Association Conference of 1970 was held in Portland, Oregon. The program listed Eugene Grigsby as a presenter and James Smith as a member of a panel responding to the presentation, "Paint the Invisible Artist Black, Brown, and Red." Leven Leatherbury, Convention Chairman, in a letter of invitation to Jacob Lawrence, wrote,

> *Following Grigsby's address, we plan to have a panel of three or four persons both to react to the presentation and to add to the topic from the perspective which they bring from their various positions. I would like for you to serve as a member of this panel. I would like for you to make a brief statement, as well as to participate in some open discussion.... Dr. James Smith of the University of California at Santa Barbara will serve as Moderator and Mr. Don Fuller, a teacher at North Eugene (Oregon) High School, and Miss Edith Harrison, a teacher at Jefferson High in Portland, will also serve as panelists. The afternoon sessions on the same day will include a discussion group on "Black Studies Programs." I am sure it would add much to the discussion if you can either sit in with the group or be involved in the presentation.*

There was a discussion group, "A Black Studies Program," chaired by Karl Morrison, a Professor at Eastern Washington State College, Cheyney, Washington. I have no idea of his color of ethnic identification. Two Asians participated: Ronald Ho from Bellvue, Washington and Stanley Yamamoto from Honolulu. Stanley became the Local Arrangements Chair at the 1972 Honolulu Convention. In a letter to Leven, I had suggested several participants. In addition to Lawrence, these were: Samella Lewis, Alonzo Davis, Charles White, William Pajaud, James Smith (who had been on the program at the Salt Lake PAA Conference in Utah), Rip Woods, Clendolyn Corbin, Lloyd New, and Luis Baiz.

The Black Caucus Protest

It was at the Dallas Convention in 1971 that members of the Black Caucus, as it was then known, exploded in protest to being ignored and generally left out of conference proceedings. Participation at NAEA conventions by Black art educators had continued to grow. Regularly attending—to cite but a few by name—were: Della Taylor (WV); Ronald Craig (MD); Madge Evans (NJ); Esther Hill, Mercedes Thompson, and Lana Henderson (NC); Sam Banks, and Bill Harris (VA); Howard Lewis, and "Major" Hooper (FL); Al Britt and John Hall (AL); John Nash and Yvonne Catchings (MI); Barbara Nicholson (AR); Alma Simmons, Eva Booker, and Lee Ransaw (GA); Margaret Lewis, Horathel Hall, and Al Blair (TX); Althea Williams (DE); James Smith, Mary Parks (WA); and Esther Cannon (CA). These are but a few of the regulars who came from distant states and were joined by others attending who lived near the convention city. The underground Caucus convened after hours, after the convention proceedings and after the parties, to talk about conditions and our relationship to the NAEA. These were heated discussions with some wanting to stage a revolt or a walkout while others argued for a calmer, more rational approach. But all wanted to let the convention know how we felt. It was at the NAEA Dallas Convention in 1971 that a strategy finally evolved. A committee prepared a statement, "a manifesto," which was approved by the ad hoc or "rump" group that had been meeting after hours for the last three or four conventions. The unanimous choice to present the manifesto was Grace Porter (now Grace Hampton.) She was chosen because of her stature, her delivery, and her unwavering calm. We didn't realize, at the time, that she was a faculty member at Northern Illinois University and that William Bealmer, her Department Chairman, was also President of NAEA. He did not appear to be one that would accept revolt easily. The Caucus requested opportunity to address the NAEA convention at a General Session.

On April 8th, in the midst of a discussion of the Professional Materials Committee, the minutes indicate that Grace Porter read a statement from a group of Black art educators. Motion #77, made by Leven Leatherbury and seconded by Muriel Cassidy, was to the effect that we incorporate the statement in the minutes. The motion carried. Motion #78 was made by Harlan Hoffa and seconded by John Hammond that the Board establish an Ad Hoc Committee of Minorities to work with future conference planning groups. Motion carried. Motion #79 by Bill Lockhart, seconded by Carmen Gallego, was to amend the previous motion: that the Board establish an Ad Hoc Committee of minorities (NAEA members) to work with future conference planning groups. Motion carried as amended.

Motion #80 by Lockhart, seconded by Hammond, was to the effect that the statement be presented with the two motions passed by the Board, at the Friday, April 9th business meeting prior to the general session of the convention for action from the floor. Motion carried. Motion #81 by John Hammond, seconded by Muriel Cassidy, stated that the entire statement be included in the minutes. Motion carried. The statement was:

We would like to ask your indulgence at this time to air some very pertinent concerns that relate to the framework of the NAEA. This applies to the national organization and to each regional.

As a group of concerned Black Art Educators, we came to this eleventh NAEA Biennial Conference with great hope. Hope that has been generated by a projected theme which could do much toward making all of mankind truly and fully human.

The theme, while an ambitious and worthwhile one, has fallen short of its potential for truly effecting these ends. From the beginning of the convention, activities have failed to treat fully the humanizing aspects with due justice. For instance, the Artist In Residence film and the cowgirl extravanganza, "The Eyes of Texas Are Upon You!" are good examples of the sins of omission.

In short, efforts to date to promote humanism have been a farce. Humanism cannot be promoted by mouthing words and esoteric art education articles. Humanism must be promoted by observable deeds.

The NAEA has set forth some worthy conditions and salient points that make it clear that its job is to represent all of the teachers of the country and to improve conditions for the teaching of art.

If our random sampling of future art teachers, as represented by those students in attendance at the convention, is any indication of future minority participation and leadership—then the picture is, indeed, frightening.

We have taken a serious look at the operation of this organization, and it is clear to us that it has not fulfilled its commitment to the theme of the convention, as well as its stated goals, policies, and purposes as set forth in the Constitution of the NAEA, Article 2 under "Purposes."

Our evaluation of this conference clearly manifests that minorities have not been included significantly in the fabric of the conference. This inadequate representation has caused us to be overtly misrepresented as professionals and as active members of NAEA.

The following four areas are of great concern to us:

1. *To this date, circumstances have not allowed us freely to participate in plannings and procedures.*
2. *Historically, we have not been represented by major conference keynote speakers.*
3. *We feel that minority groups should be consulted on those matters that relate directly to their ethnic status, as well as on the total picture of art education.*
4. *In light of the nationwide drive for increased membership, it is our belief that members of minority groups will be encouraged to join the organization if it is realistically to fulfill its humanistic function.*

As active members of NAEA, we are committed as professional art educators to make a contribution to our profession and to help make this organization a truly viable one which, and I quote, "represents all of the art teachers in the country," for we feel that the greatest resource of any corporate group or nation is its people.

Again, as concerned Black art teachers, it is our moral obligation to bring these matters to the attention of this national body.

We will continue to work to make the spirit of humanism in Art Education a reality in practice as well as in theory.

We consider this statement a positive move toward the improvement of this total image and meaning of NAEA. We are convinced, therefore, that this document will be received in that light. NAEA can be the great organization it purports to be.

Motion #82 by Leven Leatherbury, seconded by Frances Heussenstamm, was that the Board invite Grace Porter to read the entire statement at the business meeting prior to the sixth General Session. Motion was defeated. Motion #83 by Harlan Hoffa, seconded by Ruth Ebken, was that Grace Porter be invited to read the statement, the essence of which has been read into the minutes, at the business meeting prior to the sixth General Session. Motion carried. Motion #84 by Harlan Hoffa, seconded by Ruth Ebken, was that the following named people be appointed to the Ad Hoc Committee: Lloyd New, Stanley Yamamoto, Joe Cardozo, Eugene Grigsby, Jim Smith, Rene Trapanga, Grace Porter, Howard Lewis—Chairman, and Madge Allen. Motion carried. Motion #85, by Bill Lockhart, seconded by Harlan Hoffa, was that we refer the statement to the Ad Hoc Committee for review and recommendations to the Board at the fall 1971 Board Meeting. Motion carried. Meeting adjourned at 4:30 p.m. (Note: Vice Presidents-Elect were present but not voting). In reviewing these minutes, I wondered why neither I, a minority, nor any of the other newly elected Vice Presidents made comments although we were recorded as being present. I later realized that with a recent change in the Constitution that we were observers and had no voice at that time and, therefore, could not be recorded in the minutes.

The setting at the Dallas convention is important. The 1971 Convention occurred within a few short years after the assassination of President John F. Kennedy in Dallas. At the opening session, students dressed as cowgirls marched down the aisles brandishing and shooting cap pistols. We felt this was in poor taste. In spite of her precarious position—not knowing how Dr. William Bealmer, her Department Chair and NAEA President, would respond—Grace Porter Hampton appeared tall, stately, and strikingly outfitted in an African dress, headdress, and jewels. She presented the bill of particulars and received a standing ovation.

Ad Hoc Minority Committee

At the Fall, 1971, Board Meeting, Tony Swider moved (Motion #40) that an Ad Hoc Minority Committee be appointed and charged as follows:

1. *Minorities are to be represented in planning and procedures at division and unit meetings as well as national conferences.*
2. *Minorities may be represented by major conference keynote speakers.*
3. *Our organization should show a concern for minorities by exploring contributions of ethnic groups to the total picture of art education.*
4. *Minority groups should be encouraged to join our association.*
5. *Leadership opportunities within the organization should be encouraged for members of minority groups.*

Motion carried.

Under Agenda #6, Conference Reports, it was noted that Dr. Marcus Foster, a Black Superintendent of Schools of San Francisco, will be keynote speaker. (Foster was Superintendent of Oakland schools, not San Francisco.) This was the only mention in the minutes of a keynote speaker for any of the four regional conferences for 1972. Hoffa did make a motion (#42) that the Association move toward a national conference every year beginning in the Spring of 1974. The motion carried.

Swider's motion (#40) was made with background knowledge of some previous effort to involve minorities in the NAEA. A 1967 report of the Professional Materials Committee Survey, chaired by William Bealmer, noted answers to the question, "If the Association published a newsletter, what topics would you suggest?" Thirty topics were listed (three said a newsletter was not needed); none listed "multicultural" or "ethnic" topics. Fifty-six listed new programs: one each for "culturally deprived" and "less gifted." Suggested writers for the newsletter included: Henry Micheaux of Southern University, New Orleans campus, for "Art in Negro Colleges" and John Biggers, Texas Southern University, for "Art & Culturally Deprived." Della Taylor of West Virginia State University was recommended to serve on the Publications Committee, and Bing Davis of the Dayton Public Schools (Colonel White High School) was suggested to write on art programs in large high schools. In response to the question, "Who do you know is conducting research?" were Mary Rouse: "Art Programs in Negro Colleges," John Biggers: "West African Bronzes," and Howard Lewis: "A Comparative Study of Negro and White Students in Terms of Self-Concepts and Creativity."

In the minutes for May 11, 1970, there is a notation concerning "The National Intercultural School Arts," with Franke H. Tresise, National Chairman. The last meeting was held in November, 1969. No further mention was made of this.

Although an Ad Hoc Committee had been formed at the 1971 NAEA Convention, I don't remember any meetings or any other proceedings of the Committee. This is not to say that nothing was done. A memo, dated October 18, 1971, from Harlan Hoffa gave specific charges of what the committee should do. It was directed to the NAEA Vice Presidents—Robert Goldman (Eastern), Eugene Grigsby (Pacific), Frieda Gernant (Southeastern), Charles Fench (Western)—Charles Dorn and John Mahlmann of the NAEA office, as well as to Lloyd New, Stanley Yamamoto, Joe Cardozo, Jim Smith, Rene Trapaga, Grace Porter, Howard Lewis, and Madge Allen. It repeated the charges made at the April 1971 Board meeting and appointed a committee "to work with future conference planners and guide them in planning for minority interests at future conferences of this Association."

The appointment of this committee was further reinforced at the October meeting of the NAEA Board of Directors. Harlan Hoffa wrote:

> *As the new President of the Association, I take great personal pleasure in naming, as my first committee appointment after assuming office, the following persons to this very important committee: Lloyd New, Stanley Yamamoto, Joe Cardozo, Eugene Grigsby, Jim Smith, Rene Trapaga, Grace Porter, Howard Lewis (Chair), and Madge Allen.*
>
> *Specifically this committee is charged with the following tasks:*
>
> *1. To act as a resource to whom conference planners can turn in their efforts to assure the fair, just, and equitable representation of Association members who speak for the various minority groups within our Association.*
> *2. To assume the initiative in suggesting conference activities which are specifically addressed to minority concerns.*
> *3. To work in behalf of the Association to increase membership from minority groups.*
> *4. To present to the Board of Directors at their semi-annual meetings, a report of the committee's activities in regard to these and to recommend further means by which the Association can speak for all art educators.**

Pacific Arts Association 1972 Conference

My assignment as Vice President-Elect of the Pacific Arts Region was to Chair the 1972 Conference. It had been decided, even before the 1970 Conference in Portland, that the 1972 Conference would be held in Hawaii. There was grumbling and almost unanimous opposition to this choice because of the distance and the cost. There was even a threat to boycott the conference. We felt that few people would attend. In order to make it attractive, the Executive Committee—Leven Leatherbury, Howard Rosenberg, and I—struggled over a theme and a program. I thought Hawaii to be an ideal setting to introduce the cultures of the Pacific rim. I had not realized that this idea had been advanced in 1934. It was Howard Rosenberg who came up with the title, "Celebration of Peoples." That set the tone and we began to weave the program around this idea. John Hammond and I had made a trip to Honolulu to explore the sites with Stanley Yamamoto who was Local Arrangements Chair. We visited museums, cultural centers, and possible participants. One center was rejected because of commercialism and limited authenticity in favor of more authentic cultural events.

I was able to convince Dr. Marcus Foster, who wrote *Making Schools Work*, to be our keynote speaker. We were told how he had turned Gratz, an inner city high school of Philadelphia with a majority African American population, from one with a high dropout rate to one with most students graduating and going to college. (Foster cut his usual fee to join us. His wife, a distant cousin of mine, may have been part of the reason he accepted the invitation.) He and I had talked of the role art played in this transformation (Bob Goldman, Eastern Vice President was the art teacher at Gratz), but this important role was not included in his book. He told this story to the audience and promised to include the role of the arts (which had been omitted in the first edition) in the revision of his book. Unfortunately, before this could be done, he was assassinated by the SLA (Simbonese Liberation Army) in Oakland. Foster was attempting to turn Oakland Schools around as he had done in Philadelphia but rumor was that the drug dealers stopped him. He was a fascinating speaker who kept the audience enthralled.

Honolulu was an ideal setting for the conference. General Sessions were held at the Bishop Museum, as well as in the Princess Kaiulani hotel. The Second General Session, "Pacific Arts and Their Cultural Context," set the tone. There were dances that had not been performed for a hundred years. The program was in the setting of the Bishop Museum's incomparable exhibits of Hawaiian, Polynesian, and other Pacific Peoples' arts and artifacts. The formal program included Hawaiian, Filipino, and Japanese performing arts. Other sessions featured music by Japanese, Hawaiian, Hispanic, and Filipino musicians and exhibits of their cultural arts. The presenters were of every ethnic and cultural group found in the United States. The Fifth General Session was a Luau with authentic traditional food, dances, and chants of Hawaii.

---

*Memo: National Art Education Association, October 18, 1971, from H. Hoffa

This was to be the last of the Regional Conferences. From then on, the national (NAEA) conventions were held each year. Attendance at this 1972 Pacific Arts Association Conference was far beyond our expectations, and our fears of "no-shows" were alleviated. Increased minority attendance at subsequent NAEA conventions could be observed, but most were African Americans. There were a few from other ethnic backgrounds scattered throughout the sessions; many appeared to be ill at ease. Most seemed to cling together as though to give each other comfort. A few felt comfortable with their darker brothers but were uncomfortable with the name "Black Caucus." Trini Lopez from New Mexico and Leona Zastrow from Arizona were exceptions.

Increased Participation, National Level

For the 1978 NAEA Houston Convention, Al Blair, Horathel Hall, and Margaret Lucas—Houston Coordinators for the Convention—planned a variety of exciting events. They organized a major session, "A Barometer of the Arts In Houston," which included: "Youth in Arts Education," by high school and college students; "Art Appreciation," by Alvia Short; "Architecture," by John Chase, a local black architect; "Visual Arts," by John Biggers; and "Tribal Arts," by Phil Lansa. Grace Porter Hampton joined by Carol Sims and Leon Renfrow made a multimedia presentation of FESTAC, the 1977 Festival of Black and African Arts which they had attended in Lagos, Nigeria. Biggers did a presentation of his early days at Hampton Institute (now University) as a student of Viktor Lowenfeld there. Samella Lewis and Carol Sims were also students of Lowenfeld at that time. A panel composed of James Smith, John Nash, Charles Flynn, Leonard Pryor, Grace Porter Hampton, and Ellen Larken discussed the past, present, and future of the Black Caucus. Paula Rosenberg showed a documentary film about Jacob Lawrence that she had produced.

One of our demands, to have a keynote speaker, was met; in fact, there were two: Jamake Highwater, a Native American writer who was not an NAEA member and Samella Lewis, an African American who was a long-time NAEA member. However, they spoke under what we considered to be adverse conditions about which we complained. The room to which Dr. Lewis was assigned was divided, and it was difficult for many in the packed audience to see or hear her. Jamake Highwater's talk came on the last day of the convention when many had gone home.

A Black Caucus Business Meeting was held at Texas Southern University because this was the only chance for some to see the University and the murals of John Biggers and his students. At that time, conference tours did not usually include visits to predominantly African American university campuses.

A series of resolutions were passed at this meeting that were to change the course of the Black Caucus organization. After a detailed discussion of each, the following resolutions were unanimously approved:

> *Be it resolved that:*
> *1A. This group, now called the Black Caucus, be known as the Committee on Minority Concerns.*
> *2A. At least one issue of* Art Education, Studies in Art Education, *and* The Art Teacher, *be devoted to minority concerns.*
> *3A. An Ad Hoc committee on research be established.*
> *4A. An Ad Hoc committee be established to seek financial aid for minority students.*
> *5A. Each member of the COMC encourage art teachers from the cultural minority to join NAEA and the Committee on Minority Concerns.*

Also, regional representatives were elected to serve on the subcommittee: Eastern—Edward Smith (NJ) (Smith followed Marion Quin Dix as Art Supervisor of Elizabeth, NJ) and Althea Williams, University of Delaware; Southeastern—Esther Hill, University of North Carolina, Charlotte and Charles Flynn, Art Supervisor, Virginia Beach Schools; Western—Margaret Lucas, North Texas State, Al Blair, and Horathel Hall, Houston Public Schools; Pacific—Grace Porter Hampton, University of Oregon and James Smith, University of California, Santa Barbara; Special Representation—Esther Cannon of San Diego to work with Leven Leatherbury, Conference Chair of the 1979 NAEA San Francisco Convention; Trini Lopez, Las Cruces, New Mexico, for the Spanish speaking; and Howard Lewis—it was noted that a Native American representative was needed.

COMC Resolutions

A "Statement of Purpose" was formulated at this meeting, the "Objectives of the Committee on Minority Concerns" being the following resolutions:

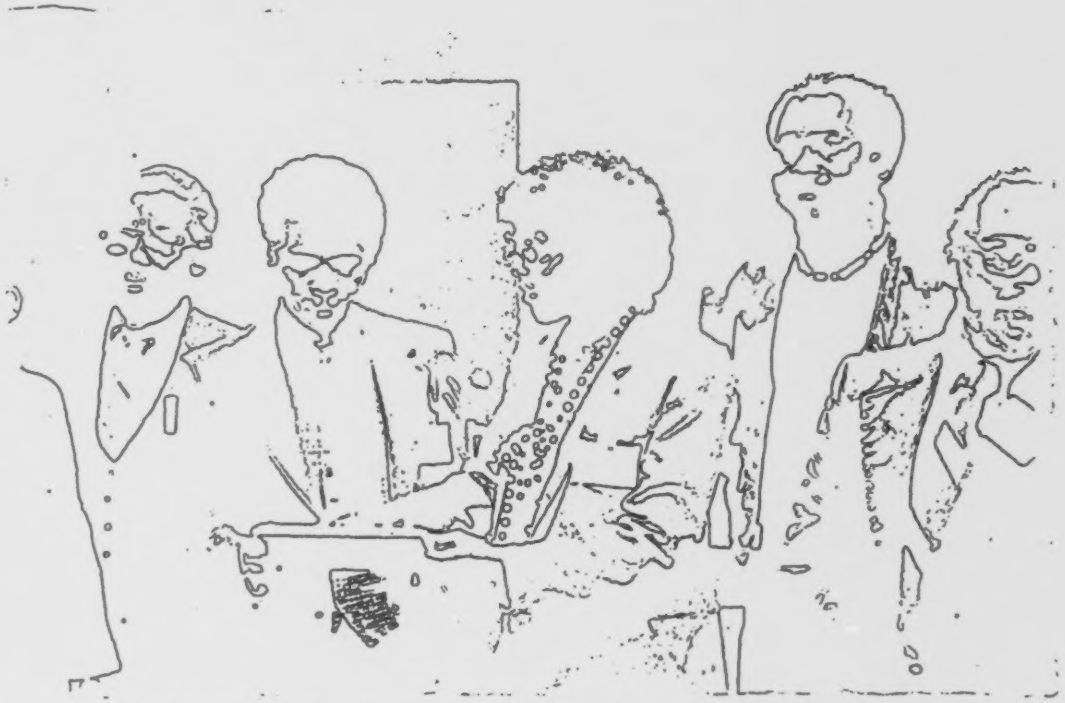
1. *To identify art teachers from minority populations and encourage their participation in the National Art Education Association.*
2. *To identify programs that have been successful in dealing with students of the minority population and to bring these to the attention of NAEA.*
3. *To identify specific problems relating to students and teachers of the minority community that have bearing on NAEA and for which NAEA might have effective solutions.*
4. *To identify outstanding teachers of the minority population who might contribute to NAEA programs and conventions.*
5. *To identify and recognize those members of the minority population who have been consistently diligent, faithful, and hard-working to promote the organization.*
6. *To encourage youth in schools and colleges from the minority population to enter the field of art education and to promote research designed to this end.*
7. *To establish a liaison with organizations in the minority communities which will help achieve these objectives.*

At the 1979 NAEA San Francisco Convention, there were further resolutions which requested that:

1. *The COMC should become an integral part of state, regional, and national programs, conferences, and conventions.*
2. *The NAEA initiate and promote a change in the concept of art history survey courses as they are now taught from being largely a survey of Western civilization to include a world view of art.*
3. *The COMC compliment the NAEA Board and the Chairperson of the San Francisco Convention for mainstreaming COMC activities in the program.*
4. *The COMC work closely with NAEA in preparing materials which deal with art, artists, and art education as related to minorities to be published by NAEA.*
5. *The 1980 NAEA Atlanta Convention include a prominent minority keynote speaker. One suggestion was Mrs. Jean Young, wife of Mayor Andrew Young, to be Chair of "The Year of the Child".*
6. *The rich heritage of black people of the South in general, and of Atlanta in particular, be recognized at the 1980 Atlanta Convention. (The Atlanta University Collection of Art and the murals of Hale Woodruff in the Trevor Arnett Library should be made available to convention participants.)*

Eventually Many Changes

Eleven years later we were back in Atlanta and several of the requests made in 1980 were carried out in 1991. This span of eleven years brought many changes, many positive and some negative. Many of the resolutions voiced in Houston and San Francisco have been realized. There have been important keynote "Speakers of Color"—Samella Lewis and Jamake Highwater; and Sam Gilliam and Elizabeth Catlett at the 1986 NAEA Convention in New Orleans. We worked hard to convince Phil Dunn, the Program Chairman, to bring Elizabeth Catlett from Mexico and he reluctantly agreed. Always outspoken and never known to bite her tongue, Elizabeth Catlett complimented NAEA for some actions and criticized it for others. She felt that, in spite of the many positive accomplishments of the NAEA, there was still a vestige of racism present. Dunn, the Conference Chair, did not take her criticism lightly and felt she had insulted him. He fired off a



(From left): John Hall, Gene Grigsby, Grace Hampton, James Smith, and Al Blair, COMC members.
From *NAEA News* (October 1980), Vol. 23, No. 1.

censorious letter to her expressing his opinion. James A. Banks, a University of Washington Professor and specialist on multicultural research, was a keynote speaker for the 1990 NAEA Kansas City Convention. The 1991 NAEA Atlanta Convention brought the iminicable book illustrator, Jerry Pinkney, whose keynote address was a delightful review of his development as an artist and of his art.

"People of Color" have been contributors to NAEA and other art education publications, the most recent being *Art, Culture, and Ethnicity*, edited by Bernard Young, 1990. The Committee on Minority Concerns has sought to raise not only understanding of "Artists of Color" but also to introduce them and their works to the NAEA and at the same time to raise scholarship funds. This has been done by raffling works donated by artists of many ethnic, cultural, and other backgrounds, many of whom have national and international reputations.

Minority Concerns the Last 25 Years: A Summary

During the last two and a half decades, 1971-1996, minorities have become more visible. At the 1978 NAEA Houston Convention, the Black Caucus changed its name to the Committee on Minority Concerns (COMC). Neil Mooney, Convention Chairman that year, invited Samella Lewis and Jamake Highwater to be the first keynote speakers who were "People of Color"—Black and Red. Resolutions called for a yearly issue of *Art Education, Studies in Art Education*, and *The Art Teacher* to be devoted to minority concerns, requested an ad hoc committee on research, and also a committee to seek financial aid for minority students.

During these last decades, minorities have been elected state presidents: Sam Banks (VA); Jay Tucker (MD); Amos White (DE); John Hall (AL); James Smith (CA); and Eugene Grigsby (AZ). Many other state and regional offices have been held by minorities. Two have served as NAEA Regional Vice Presidents: Sam Banks, Southeastern and Eugene Grigsby, Pacific.

NAEA Conventions have increasingly addressed issues raised by COMC. Although participation by minorities—especially Blacks—has increased. It is still a miniscule when compared with the total NAEA membership. Minorities have yet a long way to go for full participation.

The 1990 NAEA Convention in Kansas City was the first to be chaired by a minority member, Mac Arthur Goodwin, Art Director for the state of South Carolina. Goodwin worked hard to make this a truly multicultural, multiethnic convention.

The 1991 Atlanta Convention had many multicultural sessions and many "People of Color" were involved. Adrienne Hoard, COMC President, Sandra Epps, Past President, and Karen Carroll must be complimented for this involvement. It was at this convention that the name of the organization was changed again, from The Committee on Minority Concerns to The Committee on Multiethnic Concerns. The acronym COMC, remained the same. There was much discussion that the so-called "minorities" had actually become "the majority" in many locations; California was cited as the best example.

Credit for increased attention to multicultural education, involvement of more minorities, enlightenment of NAEA Boards of Directors, and Presidents of NAEA must be given to COMC. A major force, however, during the last decade is NAEA Executive Director, Thomas A. Hatfield. He has realized the importance of making NAEA representative of all of its members. His concern is not only for members but also for those we teach. And, he has shown his concern more in deeds than in words.

When Hatfield became Executive Director of NAEA, he was replaced as Art Director of the South Carolina Department of Education by Mac Arthur Goodwin. I have a strong feeling that Hatfield played a major role in selecting his replacement. He also accepted COMC's request for a major publication on multicultural art education and its recommendation of editor Bernard Young. The result is the NAEA book, *Art, Culture, and Ethnicity*.

People of color, through the COMC, have contributed and will continue to contribute to NAEA and its publications. Every convention offers the opportunty to make their contributions more significant.

References

Foster, M. (1971). *Making schools work*. Philadelphia: Westminster Press.

Grigsby, E. (1954). Art education at Carver High School. *Art Education*, 7(5).

Linderman, E. (1956). *Art in the high school*. Dubuque, Iowa: Wm. C. Brown Co.

Musselman, D. (1953). Twenty-nine years of P.A.A. *Bulletin of the Pacific Arts Association*, Spring, pp. 13-18.

Young, B. (Ed.). *Art, culture, and ethnicity*. Reston, Virginia: National Art Education Association.

NAEA Affiliate
The Committee on Multiethnic Concerns

Eugene Grigsby has been attending NAEA Conventions since the St. Louis Convention in 1953, when he recalls that no minority person was in attendance except himself. Over the years, as more minority teachers became NAEA members, attendance increased at conventions. With more minority attending, Grigsby assumed a leadership role and, for many years, joined African American members to gather late in the evening at NAEA Conventions to discuss their concerns. Since the majority of the group were Black, it became known as The Black Caucus. In 1971 at the Dallas Convention, representatives made their concerns publically known to the NAEA Board.

In 1978 at the NAEA Convention in Houston, The Black Caucus changed its name to The Committee on Minority Concerns and on April 17, 1979, the NAEA Board of Directors voted to make it an official affiliate group. At the 1991 Atlanta Convention, the name was again changed to The Committee on Multiethnic Concerns. Members of ethnic groups have now become more visible in the NAEA, holding important leadership positions. Also, many multicultural sessions at NAEA Conventions are chaired by minority members.

COMC Officers

Year	Chair	Secretary	Treasurer
1972-74	Eugene Grigsby, Jr. (AZ)	None	None
1974-76	Eugene Grigsby, Jr. (AZ)	Horathel Hall (TX)	None
1976-78	Eugene Grigsby, Jr. (AZ) and John Hall (AL)	Horathel Hall (TX)	Al Blair (TX)
1978-80	Eugene Grigsby, Jr. (AZ) and John Hall (AZ)	Mercedes Thompson (NC)	Al Blair (TX)
1980-82	Leonard Prior (MO)	Mercedes Thompson (NC)	Al Blair (TX)
1982-84	Grace Hampton (MS)	James L. "Jay" Tucker (MD)	Al Blair (TX)
1984-86	Grace Hampton (MS)	Evelyn Banks (MS)	Al Blair (TX)
1986-88	Bill Harris (VA)	James L. "Jay" Tucker (MD)	Al Blair (TX)
1988-90	Sandra Epps (NY)	James L. "Jay" Tucker (MD)	James Biggers (NC)
1990-92	Adrienne Hoard (MO)	James L. "Jay" Tucker (MD)	James Biggers (NC)
1992-94	Esther Page Hill (NC)	James L. "Jay" Tucker (MD)	William "Bill" Harris (VA) James Biggers (NC) (1993-94)
1994-96	James L. "Jay" Tucker (MD)	Beverly A. Lamb (OH)	Samuel G. Banks (VA)
1996-98	Wanda Knight (OH)	Mohinder Gill (PA)	Yvonne Parks Catchings (MI)

Among the objectives of the COMC are increased attention to multicultural education, more minority contributions to NAEA publications, involvement of more minority members, and enlightenment of the NAEA Board.

Publications

Art and Ethnics (1975) by Eugene Grigsby
Art Culture and Ethnicity (1990) by Bernard Young, Editor, NAEA publication.

Awards

Committee On Multiethnic Concerns (COMC) J. Eugene Grigsby, Jr., Award for meritorious service to the profession of in art education.

Year	Recipients
1980	Eugene Grigsby, Jr. (AZ)
1981	J. David Smith (CA)
1982	Vincent Lanier (CA)
1983	Esther Hill (NC) and Grace Hampton (PA)
1984	James L. "Jay" Tucker (MD) and Horathel Hall (AL)
1985	William "Bill" Harris (VA)
1986	Sam Banks (VA) and Barbara Nicholson (DC)
1987	Vesta Daniel (OH), Lawrence Jones (MS), and Al Blair (TX)
1988	Jacob Lawrence (WA), Bernard Young (AZ), David Driskell (MD), and Paulette Fleming (CA)
1989	Louis Mailou Jones (DC), Edmund Barry Gaither (MA), Lloyd Bennett (LA) and Sandra M. Epps (NY)
1990	Bob Blackburn (NY), Samella Lewis (CA), Lee Ransaw (GA), and Betty Blayton Taylor (NY)
1991	Eva Booker (GA) and Mac Arthur Goodwin (SC)
1992	Adrienne Hoard (MO), James Biggers (NC), Mercedes Thompson (NC) and Willis Bing Davis (OH)
1993	Thomas A. Hatfield (VA) and Dennis Winston (VA)
1994	Laura Chapman (OH), Jeff Donaldson (DC), and Wanda Knight (OH)

1995	Viola W. Capitol-Jefferson (MD), Lee Reading and Gretchen O'Reilly (CT)
1996	Teresa S. Unseld (KY)

COMC Life Time Achievement Award

1995	John Biggers (TX)

COMC/Ohio State University Award

1994	Ronald Claxton (OH)
1995	Shirley Bowen (OH)

COMC Faculty Fellowship Awards

1985	Muguel Almanza (KS)
1986	Carolyn Maintland (NY)
1987	Adrienne Hoard (MO)
1988	Tonni Anderson (AR)
1989	Not Given
1990	Brenda Yellot (MA)
1991	Mercedes Thompson (NC)
1992	Andrea Russell (OH)
1993	Phoebe Dufrene (IN)
1994	Van Dorn Hinnant
1995	Not Given
1996	Vesta Daniel (OH)

Chapter 8

NAEA Recognition Awards

Compiled by
John A. Michael
Art Professor Emeritus, Miami University, Oxford, Ohio

Apparently, the first NAEA award was the "NAEA Art Educator of the Year," presented at the 1955 Cleveland convention to Edwin Ziegfeld, first President of NAEA. Viktor Lowenfeld received this award at the next NAEA Convention in 1957. Since then, the award has been given quite consistently at every NAEA Convention.

Gradually, other awards were initiated: the Lowenfeld Memorial Award in 1963, the Distinguished Service Award in 1965, and the Manuel Barkan Award in 1970. A few other awards followed, but it wasn't until around 1980 at the Atlanta Convention that a much enlarged award program was proposed, but this did not become a reality, especially for the four Regions and the five Divisions until 1982 or 1983, some awards not being given until 1985. Awards recognize dedicated members and encourage greater efforts by leaders in the field of art education.

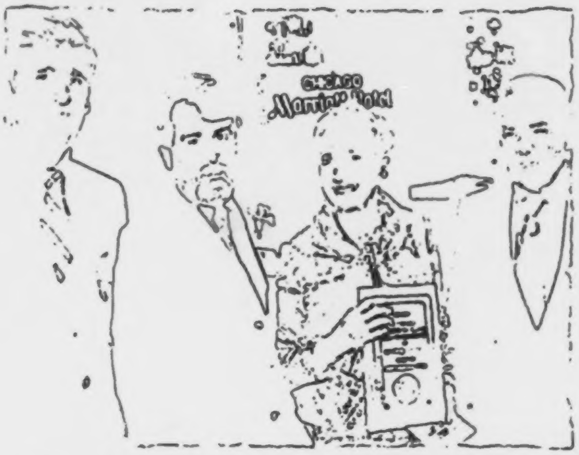
As of 1996, selected awards were funded by donations ($10,000) from four of the NAEA convention commercial exhibitors: Chroma Acrylics, Inc., sponsor for 11 years; American Art Clay Company, 8 years; Sax Arts & Crafts, 7 years; and Fiskars, Inc., sponsor in 1996 for the first time. (See "The SHIP" in the Appendix.)

In 1977, the NAEA initiated a program to recognize the outstanding art educator at any level in each state/province. It has become a tradition to present these "Art Educators of the Year" at the regional luncheons of the NAEA conventions each year.

NAEA Awards
National Art Educator Award

To recognize an NAEA member for outstanding service and achievement of **national** significance during the previous years.

Year	**Recipient(s)**
1955	Edwin Ziegfeld (NY)
1957	Viktor Lowenfeld (PA)
1959	Italo de Francesco (PA)
1961	Mary Adeline McKibbin (PA)
1963	Ralph G. Beelke (IN)
1965	Information Not Available
1967	Manuel Barkan (OH)
1969	Information Not Available
1971	Stanley Czurles (NY) Howard Rosenberg (NV)
1972	Edward V. Branson (AZ)
1973-79	Information Not Available
1980	Leven C. Leatherbury (CA)
1981	Thomas A. Hatfield (SC)
1982	Richard W. Layman (WV)
1983	Verle Mickish (GA)
1984	Pearl Greenberg (NY)
1985	E. Andrew Mills (NY)
1986	Larry T. Schultz (CO)
1987	Jeanne Rollins (TX)
1988	Eugene Grigsby, Jr. (AZ)
1989	Brent Wilson (PA)
1990	John A. Michael (OH)
1991	Mac Arthur Goodwin (SC)
1992	Rosalind Ragans (GA)
1993	Charles A. Qualley (CO)
1994	George V. "Bucky" Wise, Jr. (VA)
1995	Al Hurwitz (MD)
1996	Elliot Eisner (CA)



Three of the recipients of NAEA Awards at the NAEA Convention in Chicago, April 10-15, 1981. (From left): Kent Anderson, NAEA President and award winners Thomas A. Hatfield, State Art Consultant, South Carolina, National Art Educator of the Year Award; Carolyn Howlett, Professor Emeritus, The School of the Art Institute of Chicago, Special Recognition Award; and Al Hurwitz, Coordinator of Arts, Newton Public Schools, Newtonville, Massachusetts, Distinguished Service Award.

From the *NAEA News* (August 1981), Vol. 23, No. 6.

Special Recognition Award

Given for significant contribution to the profession of art education

Year	Recipient(s)
1969	Rosemary Beymer (MO), Kenneth Beittel (PA), Reid Hastie (MN)
1977	William H. Milliken, Consultant for Binney and Smith
1979	J. Theodore Anderson (VA), NAEA Assistant Director
1979	Carol Lokken (CA), Elementary Division Director; Marilyn Heilman (TN), Secondary Division Director; Foster Wygant (OH), Higher Education Division Director; Antony Swider (NC), Supervision and Administration Division Director
1980	Caroline Howlett (IL), Foster Wygant (OH)
1981	William T. Turnbull, President, Educational Testing Service; National Conference of State Legislatures for the work of The Arts Task Force; Cheeseborough-Ponds Inc.; *The Readers Digest*; M.R. Robinson, chair and founder of Scholastic, Inc., *Scholastic* Magazines

Presidential Citation Award

To recognize a state/province association that has demonstrated superior achievements for their profession which will contribute to the improvement of art education and/or to recognize an individual for outstanding service as an art educator.

Year	Recipient(s)
1991	North Carolina Art Education Association
1992	Not Given
1993	Gretchen Boyer (AZ), Anna Chupa (DE), & Victoria Fergus (WV)
1994	Marilyn Newby (IL), Lisa Blackburn (MI), Tom Hartom (IL), Helen R. Walton (AR)

1995	Gaines Reynolds Clore (MD)
1996	Not Given

Distinguished Service Award

The Distinguished Service Award was created to honor individuals and/or organizations outside the profession who have rendered significant service to art and art education. However, in 1974, a somewhat similar award was created to recognize outstanding and significant achievement and service to art education and to the national and state/province associations by persons within the field of art education.

Distinguished Service Award (Outside the Profession)

Year	Recipient(s)
1965*	Governor Nelson Rockefeller (NY)
1967	Jacqueline Kennedy (MA)
1969	Senator Hubert Humphrey (MN)
1971	U.S. Representative John Brademas (IN) and Senator Claiborne Pell (RI)
1972	Superintendent NC Dept. of Instruction, Craig Phillips (NC) and the North Carolina Arts Council
1973	Governor Milton J. Shapp (PA)
1975	Information Not Available
1976	Information Not Available
1977	National Association of Elementary School Principals
1978	David Rockefeller Jr., Chair, Arts, Education, and Americans, and Livingston Biddle, Chair, National Endowment for the Arts
1979-82	Information Not Available
1983	Harold Arberg, U.S. Dept. of Education, and Joseph P. Scellato, Binney and Smith Company
1984	George Firestone, Secretary of State (FL) and Barrett Hamilton, President, Barrett Hamilton Foundation and Hamiltonian Oil & Gas (AR)
1985	Not Given
1986	U.S. Representative Jim Moody and the Rotary Club of Denver
1987	Theo Inman Vaughey
1988	Francis S. M. Hodsoll, Chairman, National Endowment for the Arts (DC)
1989	Not Given
1990	Richard S. Gurin, Binney and Smith, Inc., and President Ann H. McCoy, Alaska P.T.A.
1991	United Airlines of Newark, NJ and Ronald Walton (KY)
1992	Eddie Basha (AZ) Chair, Arizona Board of Education, and Jody Richards (KY) President, Superior Books, Inc.; Representative, KY Legislature
1993	Sherry Keith Jelsma (KY), Secretary, Education & Humanities, Governors Office, Commonwealth of KY; Joan Mondale, (MN), Arts Advocate; Sondra Myers, (PA), Cultural Advisor to the Governor of PA; Louise Woelber (CO), Assistant Superintendent, Cherry Creek District, Denver, CO
1994	Scott S. Sanders, Deputy Director, National Endowment for the Arts, Washington, DC
1995	Helen R. Walton (AR), wife of WalMart magnate, Ray Walton
1996	Richard W. Riley, Secretary of Education, U.S. Dept. of Education, Washington, DC

*Year initiated

Distinguished Service Award (Within the Profession)

Year	Recipient(s)
1974*	Ruth E. Halvorsen (OR)
1975	Pauline Johnson, Frederick M. Logan (MN), Julia G. Schwartz (FL)
1976	Edwin Ziegfeld (NY), Rudolf Arnheim (MI)
1977	Ivan Johnson (FL)

1978	Information Not Available
1979	Information Not Available
1980	Albert Hurwitz (MA)
1981	Allen Caucutt (WI), Foster Wygant (OH)
1982	John J. Mahlmann (DC)
1983	Richard W. Layman (WV), June King McFee (OR), John A. Michael (OH), Teresa Grana (DC)
1984	Jo Ann Adams (OK), Del Dace (MO), Al Sarkas (PA), Angel Shectman (NJ)
1985	Not Given
1986	Mark Hansen (MN) and Jack Whitemen
1987	Bill D. Francis (TX)
1988	Clyde M. McGeary (PA)
1989	Robert J. Saunders (CT)
1990	Neil Mooney (FL) and Jerry Tollifson (OH)
1991	Susan Mayer (TX) and Kent Anderson (WI)
1992	Rose Anne "Rick" Lasher (NJ) and Leilani Lattin Duke (CA)
1993	Virginia Brouch (AZ) and Philip Yenawine (NY)
1994	John M. Hicks (IA)
1995	Elizabeth Smith (SC)
1996	Myrna Clark (AK)

*Year initiated

GOVERNOR MILTON J. SHAPP OF PENNSYLVANIA IS RECIPIENT OF NAEA DISTINGUISHED SERVICE AWARD

(From left): John Mahlmann, NAEA Executive Secretary; Governor Milton Shapp; Harlan Hoffa, NAEA President; and Clyde McGeary, Fine Arts Education Adviser, Pennsylvania Department of Education.

From the *NAEA News* (March 1973), Vol. 15, No. 5.

Lowenfeld Award

Established in 1960 by friends and former students of Viktor Lowenfeld to honor an individual who over the years has made significant contributions to art education. The recipient presents the "Lowenfeld Lecture" at the national convention.

Year	Recipient(s)
1963*	Ray Hyman (OR)
1965	Manuel Barkan (OH)
1967	Frank Barron (CA)
1969	Henry D. Aiken (MA)
1971	Edward Mattil (TX)
1972-79	Information Not Available
1980	E. Paul Torrance (GA)
1981	J.W. Getzels (IL)
1982	Not Given
1983	Rudolf Arnheim (MI)
1984	Kenneth Beittel (PA)
1985	John A. Michael (OH)
1986	David Ecker (NY)
1987	Jerome J. Hausman (IL)
1988	Irving Kaufman (NY)
1989	Not Given
1990	D. Jack Davis (TX)
1991	Jack J. Taylor (AZ)
1992	Gilbert Clark (IN)
1993	Kenneth Marantz (OH)
1994	Brent Wilson (PA)
1995	Mary Erickson (CA)
1996	Arthur Efland (OH)

*Year initiated

Marion Quin Dix Leadership Award

To recognize outstanding contributions and service to the profession by a state/province association officer in the performance and/or development of specific programs, goals, or activities at the state/province association level. This award is presented in honor of NAEA's third president, Marion Quin Dix, in recognition of her pioneer work in the development of NAEA as a national professional organization.

Year	Recipient(s)
1983*	George Trogler (NJ)
1984	Marion Louise Dick Elliott (AZ)
1985	Not Given
1986	John A. Michael (OH)
1987	James M. Clarke (TX)
1988	Barbara Boswell Laws (VA)
1989	Joan B. Andre (LA)
1990	Harry Meinzer (NJ)
1991	Lynda Lowe (OH) & Barbara Hirokawa (CO)
1992	Barbara Teague (AR)
1993	Lon A. Seymor (CO)
1994	Not Given
1995	Louis Koenig (OH)
1996	Gretchen Boyer (AZ)

*Year initiated

Studies in Art Education Lecture Award

To recognize an individual art educator for distinguished scholarly contributions throughout his or her career. The award includes publication of the lecture in an issue of *Studies in Art Education*.

Year	Recipient(s)
1984*	Laura H. Chapman (OH)
1985	Kenneth Lansing (IL)
1986	Vincent Lanier (AZ)
1987	Arthur Efland (OH)
1988	Ronald N. MacGregor (Canada)
1989	Jerome J. Hausman (IL)
1990	June King McFee (OR)
1991	Ralph A. Smith (IL)
1992	Gilbert Clark (IN)
1993	Brent Wilson (PA)
1994	Georgia Collins (KY)
1995	Judith S. Koroscik (OH)
1996	Doug Boughton (Australia)

*Year Initiated

Manuel Barkan Memorial Award

An annual award to an individual who, through their published work in either *Art Education* or *Studies in Art Education*, has contributed a product of scholarly merit to the field. Scholarship can be defined broadly to include any written contribution dealing carefully and imaginatively with an important issue, problem, or practice in the field. The Manuel Barkan Memorial Award was conceived as a tribute to Dr. Manuel Barkan.

Year	Recipient(s)	Article(s)
1970*	Ralph A. Smith (IL)	"Art and Aesthetic Statesmanship in Art Education," Vol. 23, No. 6, *Art Education*
1971	Kenneth R. Beittel (PA)	"An Alternative Path for Inquiry into Art," Vol. 24, No. 1, *Art Education*
1972	Wellington Madefort (NY)	"Aesthetic Education: An Education for the Immediacy of Sensuous Experience," Vol. 25, No. 5, *Art Education*
1973	Merle Flannery (FL)	"Aesthetic Education," Vol. 26, No. 5, *Art Education*
1974	Elliot W. Eisner (CA)	"Toward a More Adequate Conception of Evaluation in the Arts," Vol. 27, No. 7, *Art Education*
1975	Frederick M. Logan (MN)	"Up Date '75, Growth in American Art Education," Vol. 17, No. 1, *Studies in Art Education*
1976	Michael D. Day (MN)	"The Effects of Instruction on High School Students' Art Preferences and Judgments," Vol. 18, No. 1, *Studies in Art Education*
1977	Not Given	
1978	Gilbert Clark and Enid Zimmerman (IN)	"A Walk in the Right Direction: A Model for Visual Arts Education," Vol. 19, No. 2, *Studies in Art Education*
1979	Not Given	
1980	Marjorie and Brent Wilson (PA)	"Figure Structure, Figure Action, and Framing in Drawings by American and Egyptian Children," Vol. 21, No. 1, *Studies in Art Education*
1981	Irving Kaufman (NY)	"Continuity and change," Vol. 33, No. 2, *Art Education*
1982	Kenneth Lansing (IL)	"The Effects of Drawing on the Development of Mental Representations," Vol. 22, No. 3, *Studies in Art Education*
1983	Hermine Feinstein (OH)	"Meaning and Visual Metaphor," Vol. 23, No. 3, *Studies in Art Education*
1984	Arthur Efland (OH)	"School Art and Its Social Origins," Vol. 24, No. 3, *Studies in Art Education*
1985	Karen A. Hamblen (FL)	"An Art Criticism Questioning Strategy within the Framework of Bloom's Taxonomy," Vol. 26, No. 1, *Studies in Art Education*
1986	Not Given	
1987	Vincent Lanier (AZ)	"The Fourth Domain: Building a New Art Curriculum," Vol. 28, No. 1, *Studies in Art Education*
1988	Kristin G. Congdon (VA)	"Toward a Theoretical Approach To Teaching Folk Art: A Definition," Vol. 28, No. 2, *Studies in Art Education*
1989	Not Given	
1990	Graeme L. Sullivan (New South Wales)	"Curriculum in Art Education: The Uncertainty Principle," Vol. 30, No. 4, *Studies in Art Education*
1991	Paul Duncum (Australia)	"Clearing the Decks for Dominant Culture: Some First Principles for a Contemporary Art Education," Vol. 31, No. 4, *Studies in Art Education*

1992	Lynn M. Hart (Quebec) and Doug Blandy (OR)	"Aesthetic Pluralism and Multicultural Art Education," Vol. 32, No. 3, *Studies in Art Education;* "Conceptions of Disability: Toward a Sociopolitical Orientation to Disability for Art Education," Vol. 32, No. 2, *Studies in Art Education*
1993	Wanda T. May (MI)	"Teachers as Researchers or Action Research: What Is It, and What Good Is It for Art Education?," Vol. 34, No. 2, *Studies in Art Education*
1994	Georgia Collins (KY) and Renee Sandell (MD)	"The Politics of Multicultural Art Education," Vol. 45, No. 6, *Art Education*
1995**	Mary Stokrocki (AZ)	"A Case Study in Ethnographic Storytelling," Vol. 47, No. 4, *Art Education*
1996	George Szekely (KY)	"Circus," Vol. 48, No. 4, *Art Education*

*Year Initiated

**First Manuel Barkan Memorial Lecture

National Division Art Educator of the Year

To honor one outstanding NAEA member from each of the six Divisions for outstanding service and achievement of National significance during previous years. This award recognizes exemplary contributions and service on the National level within each Division. The Divisions are: Elementary, Middle Level, Secondary, Higher Education, Supervision/ Administration, Museum Education.

National Elementary Art Teacher

Year	Recipient(s)
1983*	Not Given
1984	Not Given
1985	Jean Jones (SC)
1986	Judy Nygard Broekemeier (MN)
1987	Barbara Boswell Laws (VA)
1988	Lloyd L. Sensat, Jr. (LA)
1989	Ann Cappetta (CT)
1990	Felicia Geraldi (NY)
1991	Ann Heintzelman (IN)
1992	Wendy I. Kotler (VA)
1993	Susan Hamilton (WA)
1994	Beth McDavid (AL)
1995	Rose Ann "Rick" Lasher (NJ)
1996	Jackie Ellett (GA)

*Year Initiated

National Middle Level Art Educator

Year	Recipient
1996*	Elizabeth "Betsy" Logan (AL)

*Year Initiated

National Secondary Art Educators

Year	Recipient(s)
1983*	Duane Hagen (CA)
1984	David Knoebber (IL)
1985	Kathleen Doyle Almelien (IA)
1986	Dean Johns (NC)
1987	Gertrude Furney (KS)
1988	Thomas Ritenbaugh (PA)
1989	Sandra O'Connor (AL)
1990	Jean Delaney (MD)
1991	Marsha McRae Hogue (TX)
1992	Cheryl Johnson (WA) and Anthony Haruch (NY)
1993	Barbara A. Pratt (TX)
1994	Virginia Carnes (GA)
1995	Christine Davis (SC)
1996	Joan Maresh (TX)

*Year Initiated

National Higher Education Art Educators

Year	Recipient(s)
1983*	Not Given
1984	Not Given
1985	Roberta Rice (NC)
1986	Jerome J. Hausman (IL)
1987	Rogena Degge (OR)
1988	D. Jack Davis (TX)
1989	Jessie Lovano-Kerr (FL)
1990	Al Hurwitz (MD)
1991	Gilbert Clark (IN)
1992	Karen Carroll (MD)
1993	Cynthia Colbert (SC)
1994	Enid Zimmerman (IN)
1995	Margaret Johnson (SC)
1996	Ronald MacGregor (British Columbia)

*Year Initiated

National Supervision and Administration Art Educators

Year	Recipient(s)
1983*	Not Given
1984	Not Given
1985	Carol A. Mauch (DODDS, Germany)
1986	Jo D. Kowalchuk (FL)
1987	Joan Allemand (CA)
1988	E. Andrew Mills (NY)
1989	Clyde M. McGeary (PA)
1990	Mac Arthur Goodwin (SC)
1991	Norbert Irvine (NC)
1992	Samuel G. Banks (VA)
1993	Dick Doornek (WI)
1994	Jeanne Rollins (TX)
1995	Jerry Tollifson (OH)
1996	James M. Clarke (TX)

*Year Initiated

National Museum Art Educators

Year	Recipient(s)
1983*	Not Given
1984	Not Given
1985	Kathy Walsh (IL)
1986	Ellie Caston (TX)
1987	Terry Zeller (IL)
1988	Susan Mayer (TX)
1989	Michel V. Cheff (Quebec)
1990	Nancy Berry (TX)
1991	Philip Yenawine (NY)
1992	Anne El-Omami (OH)
1993	Carla Fantozzi (CA)
1994	Mary Huber (IA)
1995	Diane Brigham (CA)
1996	Vas Prabhu (CA)

* Year Initiated

NAEA Regional Art Educator of the Year

To recognize by Region, outstanding service and achievement of past recipients of state/province art educator awards.

Eastern Region Art Educators

Year	Recipient(s)
1983*	Not Given
1984	Not Given
1985	Not Given
1986	Not Given
1987	Ned Wert (PA)
1988	Prabha Sahasrabudhe (NY)
1989	Pearl M. Rich (NH)
1990	Rose Ann "Rick" Lasher (NJ)
1991	Jackie Thomas (PA)
1992	William M. Hudson (DE)
1993	Robert W. Ott (PA)
1994	John Michael Gray (MA)
1995	James L. Tucker, Jr. (MD)
1996	Hope Irvine (NY)

*Year Initiated

Pacific Region Art Educators

Year	Recipient(s)
1983*	Not Given
1984	Not Given
1985	Kathryn Arend (AK)
1986	Not Given
1987	Carl Clapp (OR)
1988	Leven C. Leatherbury (CA)
1989	Ron Adams (WA)
1990	Joseph A. Gatto (CA)
1991	Raymond W. Campeau (MT)
1992	Faith Clover (OR)
1993	Paul Berg (WA)
1994	Michael D. Day (UT)
1995	Duane Hagen (CA)
1996	Not Given

*Year Initiated

Southeastern Region Art Educators

Year	Recipient(s)
1983*	Not Given
1984	Not Given
1985	Vicky Rebreck Miley (MS)
1986	Not Given
1987	Phillip Dunn (SC)
1988	Ronnie Lilly (NC)
1989	Helen Fleming Stone (GA)
1990	Dean Johns (NC)
1991	Rosalind Ragans (GA)
1992	Margaret Johnson (SC)
1993	George V. "Bucky" Wise, Jr. (VA)
1994	Mike Durham (NC)
1995	Pearl Quick (VA)
1996	Debi Barrett-Hayes (FL)

*Year Initiated

Western Region Art Educators

Year	Recipient(s)
1983*	Not Given
1984	Not Given

1985	Mary Sue Foster (KS)
1986	Not Given
1987	Not Given
1988	James M. Clarke (TX)
1989	Phyllis Miller (TX)
1990	Virgilyn Driscoll (WI)
1991	Susan Josepher (CO)
1992	David Guip (OH)
1993	Audrey Eleanor Oaks (OK)
1994	Brad Nuorala (MN)
1995	Brenda Turner (AR)
1996	Carol Kelly Wessels (IN)

*Year Initiated

NAEA Regional Division Art Educator of the Year

To honor one outstanding NAEA member from each of the six Divisions within each of the four geographic Regions. This award recognizes exemplary contribution, service, and achievement at a Regional level within each Division. The Regions are: Eastern, Western, Southeastern, and Pacific. The Divisions are: Elementary, Middle Level, Secondary, Middle Level, Higher Education, Supervision and Administration, Museum Education.

Eastern Region Awards

Eastern Elementary Art Educators

Year	Recipient(s)
1983	Not Given
1984	Not Given
1985	Tom Gargiulo (CT)
1986	Linda Murphy (MA)
1987	George DiBouno (NJ)
1988	Ann Cappetta (CT)
1989	Felicia Geraldi (NY)
1990	Janet Soukup (NJ)
1991	Jacqueline Camarra (CT)
1992	Cindy Raup Canfield (PA)
1993	Paula Valenti (NJ)
1994	Ronald DeLong (PA)
1995	Terese Sarno (DODDS, Germany)
1996	Margaret Eisenstein (MD)

*Year Initiated

Eastern Secondary Art Educators

Year	Recipient(s)
1982*	Hallie Odgers
1983	Sylvia Corwin (NY)
1984	Eileen McVicar (CT)
1985	Harry Meinzer (NJ)
1986	Prabha Sahasrabudhe (NY)
1987	Thomas D. Ritenbaugh (PA)
1988	Donna Fitzgerald (CT)
1989	Jean Delaney (MD)
1990	Anthony Haruch (NY)
1991	Cynthia Ann Wells (NY)
1992	Sister Loretta Hoag (DE)
1993	Theresa Arnold McDaniel (MD)
1994	Mark Coates (MD)
1995	Karen R. Price (PA)
1996	Nadine Gordon-Taylor (NY)

*Year Initiated

Western Regional award winners, NAEA Convention in San Francisco.
From *NAEA News* (July 1979), Vol. 21, No. 6.

Eastern Middle Level Art Educator

Year	Recipient
1996*	Marsha Cisek (PA)

*Year Initiated

Eastern Higher Education Art Educators

Year	Recipient(s)
1983*	Not Given
1984	Not Given
1985	Not Given
1986	John Ottiano (NJ)
1987	Victoria Fergus (WV)
1988	Joanne P. Lovette (PA)
1989	Judith Burton (MA)
1990	Hope Irvine (NY)
1991	Renee Sandell (MD)
1992	Jane Bates (MD)
1993	Amy Brook Snider (NY)
1994	Kathleen E. Connors (CT)
1995	Anthony DeFurio (PA)
1996	Henry Jones (MD)

*Year Initiated

Eastern Supervision and Admin. Art Educators

Year	Recipient(s)
1983*	Rose Gloria Pappalardo (NJ)
1984	Roger Hyndman (NY)
1985	Leroy Gaskin (MD)
1986	Lynn Dodson (NJ)
1987	Marcia Friedmutter (NY)
1988	Elaine L. Raichle (NJ)
1989	Carroll Kehne, Jr. (MD)
1990	Ronald Topping (NJ)
1991	Elizabeth W. Grimaldi (MD)
1992	Al Sarkas (PA)
1993	Barry Shauck (MD)
1994	James L. Tucker (MD)
1995	Kathleen N. Lockhart (MD)
1996	Daisy C. McTighe (MD)

*Year Initiated

Eastern Museum Art Educators

Year	Recipient(s)
1983*	Teresa Grana (DC)
1984	Vas Prabhu (MA)
1985	Marilyn Davidson (WV)
1986	Bay Judson (PA)
1987	Philip Yenawine (NY)
1988	Marla Shoemaker (PA)
1989	Sharon Blume (NY)
1990	Susan Badder (MD)
1991	Nancy Richner (NY)
1992	Margaret Burchenal (MA)
1993	Ruth R. Perlin (DC)
1994	Honee A. Hess (MA)
1995	Sandra M. Epps (NY)
1996	Lesley Wellman (NH)

*Year Initiated

Pacific Region Awards

Pacific Elementary Art Educators

Year	Recipient(s)
1983*	Not Given
1984	Not Given
1985	Kathryn Arend (AK)
1986	Kristin Rauch (UT)
1987	Joan Vaupen (CA)
1988	Annita Shaw (WA)
1989	Betty B. Thurmond (AK)
1990	Ron T. W. Ho (WA)
1991	John A. Lentine (AK)
1992	Susan Hamilton (WA)
1993	Mary Cooper (OR)
1994	Mari Evans (WA)
1995	Bettie Lake (AZ)
1996	Darlene Ritter (AZ)

*Year Initiated

Pacific Secondary Art Educators

Year	Recipient(s)
1982*	Duane Hagen and Betty Mickrey (CA)
1983	Don Buhman (CA)
1984	David Clark (AZ)
1985	Karen Saunders (AZ)
1986	Marcy Warner West (AZ)
1987	Harold Inman (OR)
1988	Gaye Wood (OR)
1989	Norma Sharma (AK)
1990	Jan Wyss Sonniksen (OR)
1991	Cheryl Johnson (WA)
1992	Lorinne Lee (WA)
1993	Kristine B. Martens (OR)
1994	Billie P. Sessions (PA)
1995	Larry Woodson (AZ)
1996	Ed Howland (CA)

*Year Initiated

Pacific Middle Level Art Educator

Year	Recipient
1996*	Elizabeth Capps (OR)

*Year Initiated

Pacific Higher Education Art Educators

Year	Recipient(s)
1983*	Not Given
1984	Not Given
1985	Not Given
1986	Jean Rush (AZ)
1987	Paul Kravagna (CA)
1988	Dwaine Greer (AZ)
1989	Jack Taylor (AZ)
1990	Gail Jamieson (AZ)
1991	Paul Bolin (OR)
1992	Barbara Ann Boyer (CA)
1993	Doug Blandy (OR)
1994	Lynn Galbraith (AZ)
1995	Ronald N. MacGregor (British Columbia)
1996	Maurice Sevigny (AZ)

*Year Initiated

Pacific Supervision and Admin. Art Educators

Year	Recipient(s)
1983*	Pauline Dorothy James
1984	Kay Alexander (CA)
1985	Charles B. Stubbs (UT)
1986	Joan Allemand (CA)
1987	Ron Adams (WA)
1988	Jacquelyn S. Kibbey (AK)
1989	Myrna B. Clark (AK)
1990	Pat Jones-Hunt (DODDS)
1991	Richard M. LaTour (OR)
1992	Vicki Breen (NM)
1993	Joan Peterson (CA)
1994	Karen Keifer-Boyd (OR)
1995	Not Given
1996	Gretchen Boyer (AZ)

*Year Initiated

Pacific Museum Art Educators

Year	Recipient(s)
1983*	Nancy Walch
1984	Sue McCoy (UT)
1985	Ron Crosier (OR)
1986	Carla Fantozzi (CA)
1987	Joan Primm (CA)
1988	Bonnie Lewis (AZ)
1989	Kim Kanatani (CA)
1990	Sarah Loudon (WA)
1991	Ingrid Kolt (British Columbia)
1992	Diane Brigham (CA)
1993	Jan Krulick (AZ)
1994	Wade H. Richards (CA)
1995	Amy Boyce Osaki (OR)
1996	Carolyn Robbins (AZ)

*Year Initiated

Southeastern Region Awards

Southeastern Elementary Art Educators

Year	Recipient(s)
1983*	Not Given
1984	Jean Jones (SC)
1985	Vicky Miley (FL)
1986	Barbara Boswell Laws (VA)
1987	Lloyd Sensat, Jr. (LA)
1988	Kathy Hawk (TN)
1989	Suzanne Bebon (FL)
1990	Dianne K. Greaney (FL)
1991	Wendy Kotler (VA)
1992	Jackie Ellett (GA)
1993	Donna Smith (GA)
1994	Bunyan S. Morris (GA)
1995	Mary Jones (AL)
1996	June Compton (SC)

*Year Initiated

Southeastern Secondary Art Educators

Year	Recipient(s)
1982*	Bob Rankin (NC) and Ray Azcuy (FL)
1983	Beverly C. Putnam (NC)
1984	Judy Crews (FL)
1985	Dean Johns (NC)
1986	Helen C. Sanders (VA)
1987	Kenneth M. Quinn (MS)
1988	Sandra O'Connor (AL)
1989	Nelle Elam (MS)
1990	Isabelle Bush (GA)
1991	Roger Smith (FL)
1992	Janice Craft (GA)
1993	Virginia B. Carnes (GA)
1994	Jacqueline A. Adkins (GA)
1995	Yang Poppen (VA)
1996	Dan DeFoor (GA)

*Year Initiated

Southeastern Middle Level Art Educator

Year	Recipient
1996*	Susan Cooper (SC)

*Year Initiated

Southeastern Higher Education Art Educators

Year	Recipient(s)
1983*	Not Given
1984	Not Given
1985	Not Given
1986	Sheila Chipley (WV)
1987	Verle Mickish (GA)
1988	Turner Rogers (AL)
1989	Paul Edmonston (GA)
1990	Charles Dorn (FL)
1991	Shirley Musgrave (AL)
1992	Cynthia Colbert (SC)
1993	Margaret H. Johnson (SC)
1994	Kristin G. Congdon (FL)
1995	Jean Ellen Jones (GA)
1996	Tom Anderson (FL)

*Year Initiated

Southeastern Supervision and Admin. Art Educators

Year	Recipient(s)
1983*	Jacquelene Hinchey (FL)
1984	Doc McCulloch (NC)
1985	Rowena Orr Lilly (NC)
1986	Deborah Cooper (NC)
1987	Mary Lou Hightower (SC)
1988	Betty Bramlett (SC)
1989	Mac Arthur Goodwin (SC)
1990	Norbert Irvine (NC)
1991	Kellene Champlin (GA)
1992	Marlene Pennington (KY)
1993	Emmy Lou Whitehead (NC)
1994	Bonnie B. Rushlow (SC)
1995	Deborah Cooper (NC)
1996	Joan Assey (SC)

*Year Initiated

Southeastern Museum Art Educators

Year	Recipient(s)
1983*	Nancy Glaser (VA)
1984	Pamela Bray (GA)
1985	Paul Figueroa (SC)
1986	Marjorie Northrup (NC)
1987	Ellen Dugan (GA)
1988	Jeffrey J. York (AL)
1989	Patty Noble (AL)
1990	William Chiodo (FL)
1991	Ray Williams (NC)
1992	Susan Hazelroth (FL)
1993	Elizabeth Stith (KY)
1994	Marianna Adams (FL)
1995	Beth Shaw (NC)
1996	Cynthia Lee Moreno (KY)

*Year Initiated

Western Region Awards
Western Elementary Art Educators

Year	Recipient(s)
1983*	Not Given
1984	Not Given
1985	Judy Nyggard (MN)
1986	Shirley Irene Knepper (KS)
1987	Judi Bassani (CO)
1988	Joyce Quinn (CO)
1989	Cliff Coussens (IA)
1990	Ann Heintzelman (IN)
1991	Diane Scully (MN)
1992	Georgia Blaydes (TX)
1993	Sheila Schmidt Becker (MN)
1994	Jan Brasier (OH)
1995	Kathryn Oliver Hillyer (IL)
1996	Marilyn Wylie (TX)

*Year Initiated

Western Secondary Art Educators

Year	Recipient(s)
1982*	Darlene Frazier
1983	David Knobber (IL)
1984	Kathleen Almelien (IA)
1985	Gertrude Furney (KS)
1986	Brad Nuorala (MN)
1987	Patricia R. Abbott (CO)
1988	Annie Lowrey (KS)
1989	Jayla Ash Davis (TX)
1990	Leslie Frick (WI)
1991	Marsha Saxon Conway (IN)
1992	Joesph F. Doyle, III (TX)
1993	Evelyn Sonnichsen (MN)
1994	Don Heggen (IA)
1995	Gordon Plummer (OH)
1996	Laurie S. Olk (IA)

*Year Initiated

Western Middle Level Art Educator

Year	Recipient
1996*	Margaret "Pandy" Reiser (OH)

*Year Initiated

Western Higher Education Art Educators

Year	Recipient(s)
1983	Not Given
1984	Not Given
1985	Larry Kantner (MO)
1986	Not Given
1987	Charles Peterson (WI)
1988	Ed Sturr (KS)
1989	Olive Jenson-Theisen (TX)
1990	John Hicks (IA)
1991	Rebecca Brooks (TX)
1992	John L. Weinkein (IA)
1993	Frank D. Susi (OH)
1994	Frances Thurber (NE)
1995	Joanne Sowell (NE)
1996	Mary Anne Zahner (OH)

*Year Initiated

Western Supervision and Admin. Art Educators

Year	Recipient(s)
1983*	Archie Wilson (IL)
1984	Ruth Beatty (MI)
1985	Ruth West (KY)
1986	Kenneth B. Cottingham (WI)
1987	Gary Goree (OK)
1988	Judy Beckham (TX)
1989	Dale H. Fitzner (AZ)
1990	Patricia J. Jones (TX)
1991	Dan Mecoli (OH)
1992	Charles Cassio (CO)
1993	Lynn Lutkin (CO)
1994	Not Given
1995	Katie Virden (IA)
1996	Connie M. Schalinske (OH)

*Year Initiated

Western Museum Art Educators

Year	Recipient(s)
1983*	Susan Mayer (TX)
1984	Kathleen A. Walsh (IL)
1985	Mary Huber (MN)
1986	Nancy Berry (TX)
1987	Tad Park (MN)
1988	Anne El-Omami (KS)
1989	Kathryn C. Johnson (MN)
1990	Cheryl Ann Parker (IA)
1991	Ann H. Brubaker (MO)
1992	David Guip (OH)
1993	Beth Schneider (TX)
1994	Allison Perkins (TX)
1995	Claire Schaefer (OH)
1996	Karen Janovy (NE)

*Year Initiated

State/Province Art Educator of the Year Award

Associations select their own art educators. One outstanding NAEA member is honored yearly from each state/province for service and contribution to art education that merits state/province-wide recognition and acclaim.

In 1976, William J. Leffin, NAEA Vice President of Western Region (1976-78), proposed a program wherein each state in all four regions would recognize an NAEA member for his/her achievements and contributions which was approved by the Board*. The first State Art Educator of the Year awards were granted in 1977. These awards are usually presented at the regional luncheons along with a regional Award Citation which notes the "outstanding contributions to the profession of Art Education" and to the state/region of the National Art Education Association by the individual.

In 1977, the first year for the State Art Educator of the Year award, only five of the states in Western participated but by 1982, all the states in Western except one presented awards. The other Regionals also followed the practice of presenting State Art Educator of the Year awards, and of giving out Award Citations to the recipients.

---

*Communication from Bill D. Francis, Western Vice President (1982-84).

Eastern Region

Connecticut, Delaware, District of Columbia, Labrador, Maine, Maryland, Massachusetts, New Brunswick, New Hampshire, New Jersey, New York, Newfoundland, Nova Scotia, Ontario, Overseas Art Education Association, Pennsylvania, Prince Edward Island, Quebec, Rhode Island, Vermont, and West Virginia.

Year	District of Columbia
1980	Penny Platt
1981	Year Organized
1982-96	Not Given

Year	Overseas Art Education Association
1984-93	Not Given
1994	Terese M. Sarno, DODDS, Germany
1995-96	Not Given

Year	Connecticut	Delaware	Maine
1977	Not Given	Not Given	Not Given
1978	Not Given	Not Given	Not Given
1979	Not Given	Not Given	Not Given
1980	Frank Balboni, Old Lyme	Not Given	JoAnna J. Moore, Gorham
1981	Robert J. Saunders, Rocky Hill	Not Given	Dianne Noble, Portland
1982	John C. Nerreau, Stanford	Not Given	Priscilla Carignan, Topsham
1983	Frank Balboni, Old Lyme	Robert C. Moore, Yeadon (PA)	Mary Ann Stankiewicz, Orono
1984	Not Given	Not Given	Not Given
1985	Tom Gargiulo, Trumbull	Marion F. T. Johnson, Wilmington	Ray Lund, Saco
1986	Donna Fitzgerald, Bolton	James R. Gervan, Dover	Not Given
1987	Millicent Bassett, Farmington	Kathleen Berhalter, Dover	Sheila Dunn Bohlin, Harpswell
1988	Eileen McVicar, Rocky Hill	Sandra Ridgely, Camden	Natasha Kempers Cullen, Bowdoinham
1989	Ann Cappetta, Madison	Gail Della Pella, Kennett Square	Charlotte Giovanella Fullam, Kezar Falls
1990	Virginia Pappalardo, Westport	William M. Hudson, New Castle	Wendy Russo, Falmouth
1991	Not Given	Anna Chupa, Wilmington	Elaine J. Cyr, Brunswick
1992	Patricia Keegan, Washington	Donald A. Parks, Dover	Not Given
1993	Patricia Shields DiCosimo, Bristol	Karen MacMurray, Dover	Stan Colburn, Steep Falls
1994	Diana DeWolfe-Carfi, Lyme	Sr. Loretta Hoag, Wilmington	Sandy Crabtree, Bath
1995	Joyce Hannah, Sandy Hook	Joanna Simms, Dover	Debi Lynne, Boothbay Harbor
1996	Ann Cappetta, Madison	Debora Hansen, Dover	Cathy Geren, Limington

Year	Maryland	Massachusetts	New Hampshire
1977	Not Given	Not Given	Not Given
1978	Not Given	Not Given	Not Given
1979	Not Given	Madeline Brown, Dedham	Pearl M. Rich, New London
1980	Leroy Gaskins, Upper Marlboro	Robert Bertolli, Boston	Sally McDonough, Dover
1981	Ann S. Richardson, White Plains	Carleton Reed, Westwood	Raymond Descoteaux, Swanzey
1982	Theodore R. Pokorny, Jr., Baltimore	Sr. M. Antonine Egan, Boston	Frederick Dombrowolski, Manchester
1983	Carroll H. Kehne, Frederick	Pasquale Morano, Boston	John Michael Gray, Concord
1984	Linda Van Hart, Union Bridge	Tura Britton Dudley, Sutton	V. Stella Eaton, Manchester
1985	R. Barry Shauck, Joppa	Marion H. Eckhardt, Brewster	Phoebe Ann Boucher, Concord
1986	Elizabeth W. Grimaldis, Baltimore	Stephen Smalley, Bridgewater	Jeanne Smith-Cripps, Hollis
1987	James Tucker, Jr., Baltimore	Jeffrey Melzack, Lincoln	Debra Dowe, Concord
1988	Jean Delaney, Bel Air	Not Given	Marilyn W. Coffin, Laconia
1989	Frank Chetelat, Baltimore	Not Given	Jean Landry, Goffstown
1990	Daisy McTighe, Columbia	Susan Wheltle, Arlington	Annette Woodson Mitchell, Plymouth
1991	Joyce A. Bucci, Pasadena	Joy M. Seidler, Holliston	Gail Moynihan Ramsey, Littleton
1992	Walter Bartman, Jefferson	Robin McGoff, Marshfield Hills	Melisse H. Carr, Gorham
1993	Mark Coates, Baltimore	Edward McDonough, Norwood	Gail Laker-Phelps, Chichester
1994	Patti Battaglia, Baltimore	Nancy E. Sheehan, Malden	Ava Lynn Lane, Londonberry
1995	Karen Carroll, Baltimore	Ann Malachowski, Dedham	Robin Denham, Pembroke
1996	Marietta Schreiber, Annapolis	Dale Bentley, Framingham	Robin A. Peringer, Manchester

New Jersey Outstanding Art Educators (State Awards)

Year	Recipient(s)
1970	Colvin Henry; Mildred Callaway; Lillian Acton-Calcia, Hawthorne
1971	Bernice Magnie; Budd Lake; Lillian Olsen, Mays Landing; Katheryn Stevens, Rio Rancho, NM
1972	Robert Cooke; Mary Gill; Marion Quin Dix, Elizabeth
1973	Helen Condon; Helen Crisson; Henry Ahrens, Yardley, PA
1974	Al Kochka, Muskegon, MI; Alice Von Der Hayden
1975	Evelyn Kallmeyer-Corso; Charlotte Lockwood, Laguna Hills, CA; Harry V. Meinzer, Jr., Hopkinton, NH

Year	New Jersey (National Award Initiated)	New York	Pennsylvania
1977	Angel Schectman, Cherry Hill & Henry Bookstaber, Pearl River, NY	Not Given	Not Given
1978	Barbara Jones, Rockwell, NC	Not Given	Not Given
1979	Joseph Kleinchester, Natural Bridge, VA	Nancy Meyers, Ithaca	Clyde McGeary, Camp Hill
1980	Pearl Greenberg, Union	Stanley Czurles, Buffalo	Shirley S. Z. Sturtz, Harrisburg
1981	Gloria Pappalardo, Morris Plains	E. Andrew Mills, Schenectady	Harlan E. Hoffa, State College
1982	John Pappas, Cliffside	Raymond C. Henry, Troy	Albert H. Sarkas, Hazelton
1983	Rose Ann Lasher, River Edge	Thelma K. Stevens, Great Neck	Alice M. Schwartz, State College
1984	Not Given	Not Given	Thomas Ritenbaugh, Furlong
1985	Gayle Reed, Wayne	Not Given	Not Given
1986	Eddie L. Smith, Elizabeth	Prabha Sahasrabudhe, Centereach	Charles E. Battaglini, Indiana
1987	Lynn Dodson, Cedar Knolls	Sylvia Corwin, New York City	Sarah Tambucci, Pittsburgh
1988	Barbara Beaulieu, Cranbury	George A. Mesologites, Merrick	Evan J. Kern, Kutztown
1989	Not Given	Frank Vurraro, Greenwich & John R. Rogers, Grand Island	Lola H. Kearns, Lewistown
1990	Janet Soukup, Mendham	Barbara Salisch, Albany	Jacqueline Thomas, Williamsport
1991	Elaine L. Raichle, Springfield	Joan Davidson, New York City	Mary Erickson, Kutztown
1992	Gloria Nolan, Upper Montclair	Jeanette Pace, Delmar	Robert W. Ott, State College
1993	Judith Gross, Millburn	Harry Posnanski, Jr., Bayport	Eldon Katter, Kutztown
1994	Not Given	Lee Ann Northup, Albany	David Weber, Elizabeth
1995	Not Given	Frances Battistoni, Clifton Park	Mary F. Burkett, Wescosville
	Distinguished Service Award (State title change)		
1996	Paula Valenti, Washington Twp.	Hope Irvine, East Syracuse	Susan Allport-Schneider, Northampton

---

Year	Rhode Island	Vermont	West Virginia
1977	Not Given	Not Given	Not Given
1978	Not Given	Not Given	Not Given
1979	Sally Foster, Smithfield	Not Given	Not Given
1980	Veronica Farrell, Rumford	Not Given	Della Brown Taylor, Institute
1981	Thomas E. Hanley, Pocassett	Not Given	Caryl Toth, Winfield
1982	Sylvia K. Forti, N. Providence	Not Given	Richard Layman, Charleston
1983	Not Given	Not Given	Paula M. Meadows, Hurricane
1984	Evelin Paquette, Jamestown	Frank Gyra, Woodstock	Patricia Nolan Reese, Morgantown
1985	Anne Marie Roccio, Cranston	Carol E. Gargon, Moretown	Mary Barr Rhodes, Winfield
1986	James Corrigan, Warick	Nancy Stone, Williston	Grethe Myles, Morgantown
1987	Pricilla Foley, Jamestown	Not Given	Nancy Taylor, Gawley Bridge
1988	Not Given	Marilyn W. Coffin, Laconia	Marilyn Mauck, Huntington
1989	Not Given	Not Given	Judy Syka, New Martinsville
1990	Not Given	Not Given	Allen Jonas, Bluefield
1991	Not Given	Not Given	Victoria J. Fergus, Morgantown
1992	Not Given	Not Given	James M. Meaders, Philippi

Year	Rhode Island	Vermont	West Virginia
1993	Not Given	Not Given	Marilyn Mauck, Proctorville
1994	Not Given	Not Given	Ellen Cheek, Huntington
1995	Not Given	Not Given	Anona Berry, Buckhannon
1996	Not Given	Not Given	Susan C. Power, Huntington

Pacific Region

Alaska, Alberta, American Samoa, Arizona, British Columbia, California, Guam, Hawaii, Idaho, Montana, Nevada, Oregon, Utah, Washington, Wyoming, and Yukon Territory.

Year	Alaska	California	Montana
1977	Not Given	Not Given	Not Given
1978	Not Given	Not Given	Not Given
1979	Not Given	Not Given	Not Given
1980	Not Given	Not Given	Not Given
1981	Not Given	Ron Silverman, Los Angeles	Jean Price, Great Falls
1982	Linda Hull, Fairbanks	Stanley Cohen, Oakland	Lela Autio, Missoula
1983	Not Given	Kay Alexander, Palo Alto	Allen Newberg, Bremerton (WA)
1984	Not Given	Not Given	Suzanne Woyciechowicz, Missoula
1985	Kathy Areno, Fairbanks	Donald Herberholz, Gold River	Ruth Franklin, Great Falls
1986	Jean Heyner, Anchorage	James D. Smith, Santa Barbara	Bobby T. Tilton, Missoula
1987	Not Given	Not Given	Not Given
1988	Helen Slider, Anchorage	Joan Allemand, Beverly Hills	Wes Hines, Kalispell
1989	Norma Sharma, Fairbanks	Elliot W. Eisner, Stanford	Julie Kuchenbrod, Helena
1990	Carol Hilgemann, North Pole	Lee Hanson, Palo Alto	Jackie Alford, Missoula
1991	Jack Walsh, Homer	Patty Taylor, Carmichael	James Seaton, Laurel
1992	Carla Stanley, Soldotna	Jean Neelen-Siegel, Pasadena	R. Wade Nelson, Thompson Falls
1993	Not Given	Not Given	Gisela Schneider, Colstrip
1994	Suzanne L. Black, Fairbanks	Not Given	Diane B. Carroll, Twin Bridges
1995	Not Given	Glenda Gentry, San Rafael	Charlene Greene, Butte
1996	Carolyn Diane Melms, Anchorage	Robert Ruark, Alameda	Kate Morris, Billings

Year	Arizona Outstanding Art Educators (State Awards)
1960	Ellery Gibson, Sedona
1962	Betty Richards, Phoenix
1964	Nik Krevitsky, Tucson
1966	Jack Taylor, Scottsdale
1968	Warren Anderson, Tucson
1970	Robert Lundeen, Glendale
1972	Earl Linderman, Paradise Valley
1974	Virginia Brouch, Phoenix
1976	Leona Zastrow, Laveen
	National Award Initiated
1977	Not Given
1978	Marion Elliott, Yuma & Dale Fitzner, Yuma
1979	Not Given
1980	Not Given
1981	Jean Rush, Tucson
1982	Marion Elliott, Yuma
1983	Pam Nichols, Mesa
1984	C. Robert Burkhardt, Tempe
1985	Stephany Mack, Tucson
1986	Gretchen Boyer, Chandler
1987	Pat Dowd, Phoenix
1988	Arbutusrose Hermann, Phoenix
1989	Debra Bobier-McCarthy, Phoenix
1990	Darlene Sparks, Phoenix
1991	Kim Shipek, Hereford
1992	Lorena Nalin, Tucson
1993	Carolyn Robbins, Phoenix
1994	Christine Merriam, Kayenta
1994	Ilona Wale, Phoenix
1996	Debra Bobier-McCarthy, Phoenix

The British Columbia Art Teachers' Association became a member of the NAEA Pacific Region in 1986.

Year	British Columbia
1987	Bill MacDonald, Burnaby
1988	Graeme Chalmers, Vancouver
1989	Wyn Davies, Courtenay
1990	Barbara A. Sunday, Vancouver
1991	Jennifer McIntyre, Victoria
1992	James U. Gray, Vancouver
1993	L. Sharon McCoubrey, Winfield
1994	Kit Grauer, Delta
1995	Bill Zuk, Victoria
1996	Donna Gilchrist, Delta

Year	Idaho
1992	Year Organized
1993	Not Given
1994	Not Given
1995	Carl Goodwin, Meridian
1996	Heather Hanlon, Boise

Year	Nevada
1987	Year Organized
1988	William Camp, Las Vegas
1989	Karen Ann Kreyeski, Silver City
1990	Lani Albin, Reno
1991	Linda Hill, Winnemuca
1992	Not Given
1993	Sue Garn, Las Vegas
1994	Frances L. Clark, Tonopah
1995	Sidnie Miller, Elko
1996	Rosalind Knight, Las Vegas

Year	Wyoming
1977-87	Not Given
1988	Nancy Corrin Alley, Lander
1989	Not Given
1990	Not Given
1991	Billie Sessions, Afton
1992	John P. Lyttle, Laramie
1993	Wade Ward, Sr., Wheatland
1994	Pam Kraft, Encampment
1995	Bill Yankee, Lander
1996	Eve Whitcomb, Cheyenne

Year	Oregon	Utah	Washington
1977	Not Given	Not Given	Not Given
1978	Not Given	Not Given	Not Given
1979	Not Given	Not Given	Not Given
1980	Not Given	Not Given	Not Given
1981	June King McFee, Eugene	Not Given	Hazel Koenig, Seattle
1982	Gordon Kensler, Eugene	Ivan Cornia, Clearfield	William Radcliff, Olympia
1983	Austin A. Meyers, Portland	Not Given	Mary Alice Salget, Everett
1984	Gordon Gilkey, Portland	Joyce Rawson, Salt Lake City	Not Given
1985	Carl Clapp, Oregon City	Scott Thompson, Price	W. Lynn Williams
1986	Judith Perry, Portland	Not Given	Karen Antonucci, Everett
1987	Aurelia Fuerth, Salem	Dennis Zupan, Provo	Ron Adams, Mercer Island
1988	Jean Kendall Glazer, Portland	A. Steve Egan, Kaysville	Annita Shaw, Silverdale
1989	Barbara Williams, Madras	Patrick Eddington, Salt Lake City	Not Given
1990	Emily Young, Portland	Carma Hart, Bountiful	Susan Russell, Snohomish
1991	Faith Clover, Beaverton	Barbra L. Wardle, Provo	David Templeton, Bellingham
1992	Joan Janin, Portland	Not Given	Paul Berg, Bow
1993	Mary Cooper, Eagle Creek	Not Given	Faye Scannell, Bothwell
1994	Jan Wyss Sonniksen, Portland	Cynthia Lewis Clark, Orem	Not Given
1995	Not Given	Carrie Pensis, Cedar City	Gina May, Olympia
1996	Linda Carvalho, Bend	Mary Wells, Ogden	Lorinne Lee, Belfair

Southeastern Region

Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, Puerto Rico, South Carolina, Tennessee, Virginia, and the Virgin Islands.

Year	Alabama	Georgia	Florida
1977	Not Given	Not Given	Not Given
1978	Not Given	Not Given	Not Given
1979	Not Given	Helen Fleming Stone, Canton	Sara T. Maddox, Miami
1980	Jean Ellen Schulman, Muscle Shoals	Lamar Dodd, Athens	Ivan E. Johnson, Tallahassee
1981	Janice Martin, Huntsville	Verle Mickish, Stone Mountain	Jacqueline Hinchey, Miami
1982	John While, Huntsville	Dan DeFoor, Lithia Springs	Marion Jefferson, Miami
1983	Turner Rogers, Mobile	Ruth Gassett, Atlanta	Dorothy Johnson, Daytona Beach
1984	Shirley Feaux, Huntsville	Robert D. Clements, Athens & W. Robert Nix, Athens	Clem Pennington, Miami
1985	Not Given	Kathleen L. Johnson, Savannah	Virginia Barr-Johnson, Orlando
1986	Shirley H. Musgrave, Tuscaloosa	Barbara Bailey, Atlanta	Anita Unruh, Clearwater
1987	Earl Smith	Barbara Durden, Atlanta	Hayden Bryant, St. Petersburg
1988	Beth McDavid, Birmingham	Donna Maddox, Hamilton	Nellie Lynch, Jacksonville
1989	Barbara L. Albritton, Baton Rouge	Robert Owens, Cleveland	Margaret M. Pelton, Miami
1990	Faye Carr, Daphne	Rosalind Ragans, Statesboro	Linda Bradley, Jacksonville
1991	Mary Ann Culotta, Birmingham	Carolyn Clive, Albany	Ralph Nurmela, Tampa
1992	Paulette M. Riley, Montgomery	Deborah Lackey, Chamblee	Jessie Lovano-Kerr, Tallahassee
1993	Not Given	Ted J. Oliver, Blue Ridge	Not Given
1994	Beth McDavid, Birmingham	Robert B. Clements, Athens	Steven Moore, St. Petersburg
1995	Rosemary Dumoulin, Huntsville	W. Robert Nix, Athens	Mary Win Wilson, Tampa
1996	Rosemary Dumoulin, Huntsville	Ruth Gassett, Atlanta	Debi Barrett-Hayes, Tallahassee

Year	Kentucky*	Louisiana	Mississippi
1977	Not Given	Not Given	Not Given
1978	Homer Allen, Frankfort	Not Given	Not Given
1979	Not Given	Constance Davis, Lake Charles	Gerald Hasselman, Vicksburg
1980	Jerry Speight, Murray	Lloyd Sensat, Jr., St. Charles Parish	Louise Benton, Brandon
1981	Not Given	Virginia Strahan, Benton	Maxine Goggan, Halcombe
1982	James W. Strickler, Murray	Marie Tilleux Davis, Hammond	Kenneth Quinn, Jackson
1983	Not Given	Louise L. Norris, West Monroe	Louise Benton, Brandon
1984	Nancy Farrell, Lexington	Sr. Adelaide Williamson, Baton Rouge	Vicky Miley, Vicksburg
1985	Georgia C. Collins, Lexington	Barbara Walker, Hammond	Bob Allan Dunaway, Clinton
1986	Jerry Speight, Murray	Myrtle Kerr, Baton Rouge	Randolph Miley, Vicksburg
1987	Crickette Todd, Covington	Charlotte Bailey, Jonesboro	Flor Knowles, Greenville
1988	Wanda Felice, Maysville	Joan Andre, Slidell	Nelle Elam, Starkville
1989	Juanita Neal Gilliam, Paducah	Lloyd Bennett, New Orleans	Vicki S. Bodenhamer, Hattiesburg
1990	Sharon Wuorenmaa, Louisville	George Wolfe, New Orleans	Flora Wills, Jackson
1991	Richard Deane, Richmond	Nancy Walkup Reynolds, Shreveport	Sandra Nicola Evans, Cleveland
1992	Judith Isaacs, Richmond	Not Given	Michael Box, Pearl
1993	Anne Howard, Louisville	Not Given	Janet Wright, Jackson
1994	Joanne K. Guilfoil, Richmond	Beverly Crow-Stromme, New Orleans	Mary Jane Pell, Jackson
1995	Not Given	Ann S. Monroe, Baton Rouge	Carolyn Ware, Ellisville
1996	Michael Ramsey, Boaz	Beverly M. Wilson, Baton Rouge	Lee Bryson, Tupelo

*Kentucky left the Western Region in 1991 and joined the Southeastern Region

Year	North Carolina	South Carolina	Tennessee
1977	Not Given	Not Given	Not Given
1978	Not Given	Not Given	Not Given
1979	Antony Swider, Winston-Salem	Elizabeth Smith, Clemson	Marilyn Heilman, Knoxville
1980	Rose Melvin, Raleigh	Thomas A. Hatfield, Columbia	Kathryn Reed Dutch, Nashville
1981	Norbert Irvine, Wilson	Leo Twiggs, Orangeburg	Bettye Pittman, Memphis
1982	Doc McCulloch, Raleigh	Jimmy Morris, Greenwood	Jean Coleman, Nashville
1983	Frances Crimm, Greensboro	Elizabeth Strom, Greenville	J. Paul Watkins, Knoxville
1984	Marianne Suggs, Boone	Mac Arthur Goodwin, Spartanburg	Not Given
1985	Perry Kelly, Cullowhee	Jim Cromer, Columbia	Not Given
1986	Jo Leeds, Greensboro	Mary Lou Hightower, Spartanburg	Not Given
1987	Roberta Rice, Greensboro	Phillip Dunn, Columbia	Kathy M. Hawk, Kingsport
1988	Ronnie Lilly, Durham	Betty Bramlett, Spartanburg	Becky Kiehna, Greeneville
1989	Karen Hall, Durham	Dianne McGee, Greenville	Scott Sanders, Chattanooga
1990	Dean Johns, Matthews	Chris Davis, Spartanburg	Shirley Yokley, Greeneville
1991	Emmy Lou Whitehead, Greenville	Wade Hobgood, Rock Hill	Christina Campbell, Chattanooga
1992	Barbara Bowman, Wilmington	Margaret Johnson, Rock Hill	Anne Lindsey, Chattanooga
1993	Mike Durham, Asheboro	Bonnie B. Rushlow, Seneca	Sandy Moore, Kingsport
1994	W. Edward Lewis, Hendersonville	Robert F. Kinard, Columbia	Connie Pirtle, Nashville
1995	Karen Thorsen-Collins, Cary	R. Scot Hockman, Columbia	Judith Williams, Shelbyville
1996	Barbara Bailey-Smith, Durham	Roxanna J. Albury, Greenwood	Jeanette M. Burkhart, Hixson

Year	Virginia
1977	Not Given
1978	Not Given
1979	Philip James, Harrisonburg
1980	Sandra Waugamen, Richmond
1981	Alan Schantz, Richmond
1982	Jan Jones, Richmond
1983	Cen Waters, Richmond
1984	Samuel Banks, Richmond
1985	Charles F. Bleick, Jr., Richmond
1986	Gail Nichols, Richmond
1987	Philip James, Harrisonburg
1988	Karen Mahan Jenks, D.C.
1989	Margaret J. Wood, Richmond
1990	Barbara Laws, Norfolk
1991	Gary L. DiVecchia, Manassas
1992	George "Bucky" Wise, Jr., Richmond
1993	Betty Tisinger, Moneta
1994	Pearl H. Quick, Richmond
1995	Joan Podd, Richmond
1996	Jerry Tompkins, Norfolk

Western Region

Arkansas, Colorado, Illinois, Indiana, Iowa, Kansas, Manitoba, Michigan, Minnesota, Missouri, Nebraska, New Mexico, North Dakota, Northwest Territory, Ohio, Oklahoma, Saskatchewan, South Dakota, Texas, and Wisconsin.

Year	Arkansas	Colorado	Illinois
1977	Not Given	Pat Abbot, Colorado Springs	Not Given
1978	Joe Scott, Arkadelphia	Dick Shafer, Aurora	Walter John, Urbana
1979	Brenda Turner, Little Rock	Peter Youngers, Sterling	Marilyn Newby, Normal
1980	Jim Cook, Little Rock	Joyce Robinson, Colorado Springs	William Bealmer, Springfield
1981	Elizabeth Brewer Mason, Searcy	Larry T. Schultz, Denver	Carolyn Howlett, Chicago
1982	Beatrice J. Stebbing, Siloam Springs	Sylvia Maxey, Fort Collins	Francis H. Tresise, Evanston
1983	Charlott Jones, Jonesboro	Lynn M. Lutkin, Fort Collins	Caroline Allrutz, De Kalb
1984	Sue Weller, Springdale	Charles A. Qualley, Boulder	Mary J. Barr, Lincoln

Year	Arkansas	Colorado	Illinois
1985	Mary Ann Stafford, Pine Bluff	Lavonne Schrieber, Denver	Wil Booker, Barrington
1986	Mary Botts Carr, Dewitt	Peter Youngers, Sterling	Mary Pulsifer, Chicago
1987	Rebecca Shopfner, Fort Smith	Ed Sajbel, Pueblo	Carol Kessler, Shelbyville
1988	S. Kay Berkley, Fayetteville	David W. Shrader, Denver	Jerry Stefl, Brookfield
1989	Barbara Teague, Ashdown	Janis Bunchman, Breckenridge	Susan Gervais, Downers Grove
1990	Cathy Porter, Little Rock	Mike McCarthy, Fort Collins	Catherine Howell, Marion
1991	Glynda McNair, Mountain Home	Susan Josepher, Denver	Nora Slavin Howe, Naperville
1992	Lynn Smith, Van Buren	Angelique Acevedo, Lakewood	Becky Ann Blaine, St. Charles
1993	Betty A. Stark, Hot Springs	Richard Munson, Greeley	Dennis Morris, Springfield
1994	Jerry D. Poole, Conway	Dan Fogelberg, Longmont	David M. Smith, Downers Grove
1995	Brenda Turner, Little Rock	Lon Seymour, Denver	Mary Parks, Batavia
1996	Lynda Strain, Warren	Trish Hahnswald, Ignacio	Mary Bortz, Glencoe

Year	Indiana	Iowa	Kansas
1977	Not Given	Not Given	Harry Hart, Emporia
1978	Beulah Book, Muncie	Dennis Dake, Ames	Gary Kroeger, Lawrence
1979	Not Given	Carol Fox-Druart, Des Moines	Lila Lothson, Topeka
1980	Ann V. Johnson, Muncie	Laura Magee, Des Moines	Barry L. West, Abilene
1981	Ralph G. Beelke, West Lafayette	Dale Jackson, Corning	Daphne Davies, Osage City
1982	Lois Jackson, Indianapolis	Lars H. Souder, Davenport	William King, Wichita
1983	Thomas M. Spoerner, Muncie	Kimm L. Stastny, Cedar Rapids	Pete H. Spratlin, Chapman
1984	Gilbert Clark, Bloomington	Robert Glocke, Fairfield	Richard L. Stauffer, Emporia
1985	Susan H. Carr, Lafayette	Mary Jane Gill, Des Moines	Mary Sue Foster, Wichita
1986	Mary C. Howell, Marion	Bettie Lake, South Tama	Anne Nettleton, Salina
1987	Enid Zimmerman, Bloomington	Martha Taunton, Iowa City	Robert Chism, Fairway
1988	Phil DeMotte, Martinsville	Nan Mercier, Iowa City	Alicia Fickel, Chanute
1989	Sally Hagaman, Lafayette	Joline DeJong, Pella	Mary Jane Roper, Valley Center
1990	Ann Heintzelman, Muncie	Philip L. Murrell, Urbandale	Eugene Harrison, Lawrence
1991	Marsha Saxon Conway, New Castle	Lynda Black, Cedar Rapids	William D. Smith, Lenexa
1992	Not Given	Kathleen Doyle Almelien, Washington	Brenda Jones, Wichita
1993	Carolyn Cole, Fort Wayne	Polly Brotherton, Iowa City	Jolene Ellyson, Shawnee Mission
1994	LuAnn Lamie, Lafayette	Joel D. Franken, Denison	Paul Elo, Kansas City
1995	Frances Kovacheff, Hammond	Cliff Coussens, Davenport	Not Given
1996	Carol Kelly Wessels, Indianapolis	Patricia K. Watson, Grandview	Cal Mahin, Colby

Year	Michigan	Minnesota	Missouri
1977	Edward Jacomo, Detroit	Not Given	Not Given
1978	Ruth Beatty, Ann Arbor	Jim Brutger, Duluth	Not Given
1979	Robert W. Curtis, Dearborn	Frank Zellert, White Bear Lake	Del Dace, St. Louis
1980	John Nash, Flint	Mary Honetschlager, St. Paul	Not Given
1981	Judy Avitts, Flint	Tyne Mke, Grand Rapids	Not Given
1982	Konrad Holzworth, Sturgis	Beryle Christensen, Edina	Frances Kyllonen, Columbia
1983	Craig A. Bishop, Battle Creek	Mark R. Hansen, Forest Lake	Crawford W. Edwards, St. Louis
1984	Julius Kusey, Rochester	David Eiesland, Detroit Lakes	Larry Peeno, St. Louis
1985	Char Ambrose, Comstock Park	Ralph Jacobs, Mankato	Not Given
1986	Christopher Van Antwerp, Lowell	Ellsworth B. Erickson	Larry Kantner, Columbia
1987	John Van Haren, Ypsilanti	Roger McGaughey, Apple Valley	Not Given
1988	Edward Manning, Belleville	Arlene Williams, Albert Lea	Jerry Miller, Warrensburg
1989	Deane Peterson, Monroe and Roberta Ameen, Marquette	Mary Apuli, St. Paul	Patricia Jones, Jefferson City

Year	Michigan	Minnesota	Missouri
1990	Denise C. Sorensen, Traverse City	Tad Park, Minneapolis	Katherine Smith, Kansas City
1991	Marilou Carr Woodbury, Warren	Margaret DiBlasio, St. Paul	Terry Hudson, Springfield
1992	Roberta Rizzardi Price, Ann Arbor	Ken Bauman, Rochester	Pamela Heilwege, St. Louis
1993	Robert Fionda, Roseville	Karen M. Rossbach, Minneapolis	Susan M. Shoaff-Ballanger, Kirksville
1994	Madeline Milidonis Fritz, Gaylord	Brad Nuorala, Minneapolis	Tom B. Creamer, Westwood
1995	Harvey Goldstein, Southfield	Not Given	Terry Hudson, Springfield
1996	Marcia Blackman, Colon	Kathy Grundei, Plymouth	*Tom B. Creamer, Shawnee Mission* Catherine Wyss, Jefferson City

Year	Nebraska	New Mexico	Ohio
1977	Not Given	Not Given	Not Given
1978	Steve Lahr, Lincoln and Lynn Thorpe, Valentine	Anne Taylor, Albuquerque	Not Given
1979	Agnes Petr, Omaha	Not Given	Jerry Tollifson, Columbus
1980	Gary Estergard, Arapahoe	Trinidad Lopez, Las Cruces	Martin Russell, Columbus
1981	Roger Vandeventer, Lincoln	Thelma Hahn, Los Alamos	John A. Michael, Oxford
1982	Kay Grimminger, Grand Island	Vickie Breen, Albuquerque	Sandra Anderson Kight, Columbus
1983	J. Dolores Spencer, Grand Island	Suzann Shrubsall, Albuquerque	Not Given
1984	John Clabaugh, Lincoln	Beverly Schoonover, Albuquerque	John A. Michael, Oxford
1985	Jean Detlefsen, Columbus	Andrea Rector, Los Lunas	Jerry Tollifson, Columbus
1986	George Sedlacek, Lincoln	Rosina Lopez Short, Las Cruces	Maryl Fletcher De Jong, Cincinnati
1987	Alex Fischer, III, Palmyra	L. Yvonne Ikard	H. Norman Schnepf
1988	John Clabaugh, Lincoln	Gerri Mattson, Carlsbad	Not Given
1989	Reinhold P. Marxhausen, Seward	Ava Maurer, Lovington	Laura L. Chapman, Cincinnati
1990	Pearl Hansen, Wayne	Sam Oswald, Eunice	Sharon Kesterson Bollen, Cincinnati
1991	Frances Thurber, Omaha	James Thompson, Roswell	Becky Laabs, Bowling Green
1992	Carole DeBuse, Omaha	Not Given	David Guip, Toledo
1993	Linda Jorgensen, Blair	Not Given	Lynda Berman, Marietta
1994	Jean Detlefsen, Columbus & Sharon Seim, Bellevue	Not Given	Dan T. Mihuta, Cleveland
1995	Carl Clark, Omaha	Not Given	Kurt Reichert, Mentor
1996	Christy Kosmicki, Holdrege	Not Given	Jean Sommer, Cleveland

Year	North Dakota
1977	Not Given
1978	Annete Rorvig, McVille
1979-86	Not Given
1987	Bardulf Ueland, Halstad
1988	Linda Willis, Minot
1989-96	Not Given

Year	Oklahoma	South Dakota	Texas
1977	Not Given	Not Given	Alice Webb, Houston
1978	Marjorie Humphrey, Oklahoma City	Not Given	Bill D. Francis, Austin
1979	Belva W. Clement, Norman	Not Given	Marvin Moon, Lubbock
1980	Dean Hyde, Edmond	Not Given	Judy Beckham, Arlington
1981	Jo Ann Adams, Edmond	Raymond Shermore, Sioux Falls	Ida Nell Williams, Austin
1982	Bobbie Brophy, Tulsa	June McAuliffe, Brookings	Janet Fox, Houston
1983	Gary P. Goree, Tulsa	Lynn Milton, Vermillion	Jeanne Rollins, Austin
1984	Mitch Mertes, Norman	Dixie Campbell, Vermillion	Pat Henderson, Frost
1985	Max J. McClendon, Durant	Not Given	Katherine Reid, Houston
1986	Nancy Johnson, Tulsa	Not Given	Emma Lea Mayton, Austin
1987	Jann Faught, Oklahoma City	Laura Dahle, Watertown	Marvin Platten, Lubbock
1988	Roxy Merklin, Woodward	Yvonne Perkins, Brookings	James M. Clarke, Houston
1989	Norma Wahl, Norman	Carol Ann Hansen, Sioux Falls	Phyllis Miller, Houston
1990	Barbara Hall, Oklahoma City	Not Given	Nancy Miller, Dallas
1991	Nick Kyle, Oklahoma City	Not Given	D. Jack Davis, Denton
1992	Virgil Lampton, Tulsa	Not Given	Rebecca Felts, Houston
1993	Audrey Eleanor Oaks, Stillwater	Not Given	Cindy Broderick, San Antonio
1994	Mary Beth Gilliland, Guthrie	Not Given	Pat J. Jones, Cypress
1995	Sharon Wade, Oklahoma City	Not Given	Sara Chapman, Houston
1996	Marty Bernich, Moore	Not Given	Pauline Gawlik, McAllen

Year	Wisconsin
1977	Gretchen Grimm, Eau Claire
1978	Helen Patton, Racine
1979	Judy Wojta, Delafield
1980	Kent Anderson, Milwaukee
1981	Jaylene Armstrong, Madison
1982	Allan Caucutt, Fox Point
1983	Richard R. Doornek, Milwaukee
1984	Anna S. McNeil, Waunakee
1985	Arlene Renken
1986	Carolyn White, Milwaukee
1987	David Bernander, Algoma
1988	Ron C. Stokes, Manitowoc
1989	J. Laurence Everard, Madison
1990	Virgilyn Driscoll, Greendale
1991	Not Given
1992	Kristi M. Scheiner, Appleton
1993	Not Given
1994	Rochelle M. Robkin, Baraboo
1995	John Jacoby, Madison
1996	Sharon Caldwall, De Forest

Student Chapter Sponsor Award of Excellence

To recognize dedication to the development of future professional members of the NAEA through sponsorship of an outstanding Student Chapter group at the College/University level.

Year	Recipient
1983*	Caroline Allrutz (IL)
1984	Robert Bersson (VA)
1985	Esther Page Hill (NC)
1986	Not Given
1987	Not Given
1988	Not Given
1989	Not Given
1990	Michael Kendall (NJ)
1991	Not Given
1992	Not Given
1993	Not Given
1994	Sharon Kesterson Bollen (OH)
1995	Lois Petrovich-Mwaniki (NC)
1996	Not Given

*Year initiated.

State/Province Association Newsletter Award

To recognize excellence in the development and publication of a state/province association newsletter. Submit three copies of newsletter issues from the previous calendar year (January 1-December 31). Membership numbers as of December 1 must accompany all entries.

Year	Recipient(s)
1981	Wisconsin—Richard Doornek, editor
1982	Florida—Richard Russey, editor
1983	Arizona—Jean Rush, editor
	Runners Up: Florida—Richard Russey, editor
	Nebraska—Sharon Seim, editor
1984	Missouri—Del Dace, editor
1987	Missouri—Helen Muth, editor
1988	California—Marjorie Sahs, editor
1989	Colorado
1990	Wisconsin—Richard Doornek, editor
1991	California—Janice Olson, editor
1994	**Category I (1-100 members)**
	Award of Excellence: Montana—*Horizon Line*, Wes Hines, editor
	Category II (101-500 members)
	Award of Excellence: Colorado—*Collage*, Donna Feldman, editor
	Washington,—*The Washington Art Educator*, Diane Berg, editor
	Honorable Mention: Arkansas—*AAE News*, Linda Strain, editor
	Category III (501 members and above)
	Award of Excellence: Virginia—*VAEA Newsletter*, Patricia Harvey, editor
	Honorable Mention: California—*The Painted Monkey*, Janice Olson, editor
1995	**Category I (1-100 members)**
	Honorable Mention: Overseas Newlsetter, Terese M. Sarno, editor
	Category II (101-500 members)
	Honorable Mention: Arkansas—*AAE News*, Linda Strain, editor
	Aeard of Excellence: Colorado—*Collage*, Rex Whisman, editor
	Category III (501 members and above)
	Honorable Mention: California—*The Painted Monkey*, Janice Olson, editor
	Award of Excellence: Ohio—Amy Fell, editor
1996	**Category I**
	Honorable Mention: *Overseas Newsletter*, Terese M. Sarno, editor
	Category II
	Honorable Mention: Arkansas—*AAE News*, Linda Strain, editor
	Award of Excellence: Colorado—*Collage*, Rex Whisman, editor
	Category III
	Honorable Mention: California—*The Painted Monkey*, Janice Olson, editor
	Award of Excellence: Ohio—Amy Fell, editor

National Art Honor Society Sponsor Award

To recognize the dedication of an NAEA member who sponsors an outstanding National Art Honor Society chapter.

Year	Recipient(s)
1983*	Pamela Nichols (AZ)
1984	Jerry Truesdell (CO)
1985	Cen Waters (VA)
1986	Reva G. Lewie (MD)
1987	Christine J. Davis (SC)
1988	Nancy Coon (NJ)
1989	Anne Howard (KY)
1990	Rhea Haxton (TX)
1991	Ed Howland (CA)
1992	Jackie E. Chalfant (SC)
1993	Helen Fleming Stone (GA)
1994	Tom Schnellinger (CO)
1995	Cynthia O'Donnell (LA)
1996	Linda G. Popp (MD)

*Year initiated.

National Junior Art Honor Society Sponsor Award

To recognize the dedication of an NAEA member who sponsors an outstanding National Junior Art Honor Society chapter.

Year	Recipient(s)
1992*	Mary Alice Pipkorn (WI)
1993	Joseph F. Doyle, III (TX)
1994	Anne Howard (KY)
1995	Not Awarded
1996	Kathy Skop (KY)

*Year initiated.

Secondary Art Achievement Award

To recognize excellence in student artistic and leadership involvement at the High School level.

Year	Recipient(s)
1984	Kristi Nibbelin (IN)
1985	Zoe Boyd (SC)
1986	Andris Balaram (SC)
1987	Cavan Gonzales (NM)
1988	Melissa Strickland (SC)
1989	Jason Fitzpatrick (OH)
1990	Mark Belin (FL)
1991	Raymond L. Stein, III (FL)
1992	Carla Webb (KY)
1993	Alison Schmidt (WI)
1994	Amy Rudasill (SC)
1995	Jennifer Harris (MD)
1996	Serena S. Rhoads (IN)

Higher Education Art Achievement Award

To recognize excellence in student artistic and leadership involvement at the College/University level.

Year	Recipient
1984	Cheryl Drier, Northern Illinois University
1985	George Barbolish, Indiana University of PA
1986	Not Given
1987	Not Given
1988	Not Given
1989	Not Given
1990	Eva Quezada, Northern Illinois University
1991	Dennis Zagurski, Maryland Institute, College of Art
1992	Amy Ruopp, Maryland Institute, College of Art
1993	Not Awarded
1994	Russell Zeon Harris, Maryland Institute, College of Art
1995	Laura Hall, University of Dayton, OH, LaVerne Miers-Bond, Maryland Institute, College of Art and Patricia Singh, University of Arkansas
1996	Tara Lynn Breslin, Maryland Institute, College of Art and Brian Black, Northern Illinois University

J. Eugene Grigsby, Jr. Award

(See Chapter 7)

Retired Art Educator Award

(See Chapter 4)

Program Standards Award

To recognize the outstanding achievements of elementary and secondary school art programs which meet or exeed the program standards in the *Purposes, Principles and Standards for School Art Programs* booklet published by the NAEA.

Design Standards Award

To recognize exemplary elementary, middle/junor, and senior high school art facilities which meet or exceed the standards in the *Design Standards for School Art Facilities* booklet published by the NAEA.

Program Standards Recipients for the 1995-96 School Year

Arizona: Mendoza Elementary School, Mesa, Principal G. Robert Meko, Art Teacher Jeannette Sindik.

California: Abraham Lincoln High School, San Jose, Principal Oreen Gernreich, Art Teacher Joy Ellner; Dana Hills High School, Dana Point, Principal Rickie Lundren, Art Teacher David Wilson.

Georgia: Faith Middle School, Fort Benning, Principal, Dr. Beth Middlemiss, Art Teacher Gloria Loar.

Illinois: Hadley Junior High School, Glen Ellyn, Principal Kenneth Stellon, Art Teachers F. Tomaszkiewicz and Roy Garman.

Maryland: Loch Raven High School, Baltimore, Principal Keith Harmeyer, Art Teacher Diana M. Mand.

Michigan: The Valley School, Flint, Director Connie Contos Daros.

New Hampshire: Frates Creative Arts Center, Laconia, Art Director, Lawrence Frates.

New Jersey: Randolph Township High School, Randolph, Art Supervisor R. Gloria Pappalardo; Randolph Township Middle School, Randolph, Assistant Superintendent of Curriculum Mary Jane Donnelly, Art Teacher Patricia Barter-Varrichio; Randolph Township-Ironia, Randolph, Assistant Superintendent of Curriculum Mary Jane Donnelly, Art Teacher Perry Tyroler; The Midland School, North Branch, Principal Sharon McMillan, Art Teacher Jacquelyn M. Donnelly.

New York: Messena Central High School, Messena, Principal Kendall C. Straight, Art Teacher Gail S. Else; Westlake High School, Thornwood, Principal James Mullin, Art Teacher Marsha Zumbach.
North Carolina: White Oak High School, Jacksonville, Principal Paul Wiggins, Art Teacher Debra S. Pylypiw.
South Carolina: Moore Intermediate School, Florence, Principal Deborah Cribb, Art Teacher L. Alexandra Wilson; Royall Elementary School, Florence, Principal Julie C. Smith, Art Teacher Sherry M. Taylor.
Texas: Armand Bayou Elementary School, Houston, Principal Barry Beck, Art Teacher Sherry White; North Ridge Middle School, Fort Worth, Principal Charlotte Fritz, Art Teacher Kelly Spragins; Spring Woods Senior High School, Houston, Principal Lorenzo Garcia, Art Teacher Patricia L. Kougar-Melton.
Utah: Farrer Middle School, Provo, Principal H. Robert Howard, Art Teacher Lorna M. Teeter.
Virginia: John Randolph Tucker High School, Richmond, Principal William H. Caldwell, Art Teacher Paul E. Llewellyn; John Rolfe Middle School, Richmond, Principal Paul Vecchione, Art Teacher Pearl Quick.

Art Facilities Standards Recipients for the 1995-96 school year

Texas: North Ridge Middle School, Fort Worth, Principal Charlotte Fritz, Art Teacher Kelly Spragins.
Virginia: John Randolph Tucker High School, Richmond, Principal William H. Caldwell, Art Teacher Paul E. Llewellyn; John Rolfe Middle School, Richmond, Principal Paul Vecchione, Art Teacher Pearl Quick.

Charles M. Robertson Memorial Scholarship

A four-year partial scholarship/award to the Pratt School of Art & Design in Brooklyn, New York. This award is open to all National Art Honor Society high school seniors and remains in effect as long as a 3.0 GPA is maintained and art education is their major. The scholarship/award recognizes brilliance in student art achievement and artistic involvement at the high school level. Established to honor the memory of Charles M. Robertson, NAEA President, 1958-61 and Past President of the Eastern Arts Association, 1956-58. He was Dean and Professor of Art Education at Pratt Institute, School of Art and Design where he held teaching and administrative positions since 1940.

Year	Recipient(s)
1989*	Felicia G. Marshall (TX)
1990	Larry Robert Brown (SC)
1991	John Emerson (FL)
1992	Frank Cortina (FL)
1993	Ricardo Gonzalez (FL)
1994	Not Awarded
1995	Not Awarded
1996	Astia Suparak (CA)

*Year Initiated

Commercial Exhibits Display Award (Convention Booth Design)

Granted to the art materials firm exhibiting at the NAEA National Convention which receives the most votes by Convention participants for an aesthetically distinctive booth in the art materials exhibit.

Year	Recipient(s)
1978*	Pentel of America, Inc.
1979	Triarco Arts and Crafts
1980	Binney and Smith, Inc.
1981	Binney and Smith, Inc.
1982	Binney and Smith, Inc.
1983	*Arts & Activities* Magazine
1984	M. Grumbacher, Inc.
1985	Discontinued

*Year initiated

Crayon, Water Color and Craft Institute, Grand Youth Art Month Award

Children's Art Month was initiated by The Crayon, Water Color and Craft Institute, Inc. in March 1961, in cooperation with the NAEA and has the support of leading national organizations concerned with children and youth. Its purpose is to focus attention on the importance of participating in art by young people. As of March 1969, Children's Art Month became Youth Art Month in order to broaden participation beyond the elementary level.

In 1969, an annual award (a plaque and $500) was initiated, with all state Youth Art Month Chairs being eligible to participate provided they have been an NAEA member for at least two years. The 1969 award was presented in 1970. The award continues to be given (now $1,000) and is based on the effectiveness in gaining statewide support for art education, success in stimulating local participation, the quality and extent of the observances throughout the state and the type and extent of publicity.

Year	Recipient(s)
1969*	Dorothy Raybo (TX)
1970	Terrence F. Gallagher (PA)
1971	Nettie Brudner (KY)
1972	Kathy L. Jacobs (MN)
1973	Eryn Plimper (TX)
1974	Marty Henton (KY) and Jerry Tollifson (OH)
1975	Beverly Muma assisted by John Jacoby (WI)
1976	Carol H. Smith (LA)
1977	Mary Selinski (MN)
1978	Helen Thompson (WI)
1979	Nancy Burdick (WI)
1980	Rosemary Layendecker (IL)
1981	Dorothy Kennedy (FL)
1982	Lynn Lutkin (CO)

*Year Initiated

Claire Flanagan Memorial Youth Art Month Award

Year	Recipient(s)
1983	Paula Meadows (WV)
1984	Dan DeFoor (GA)
1985	Susan Cromer (OK)
1986	Susan Gabbard (OK)
1987	Barbara Durden (GA)
1988	Catherine Neci (WI)
1989	Roxy Merklin (OK)
1990	Robin Tranco and Karen Watson-Newlin (WI)
1991	Donna Smith (GA)
1992	Becky Laabs (OH)
1993	Marybeth Gilliand (OK)
1994	Malisa Clarkson (WV)
1995	Malisa Clarkson (WV)

"The SHIP" Scholarship Award (Administered by The SHIP Organization)

The "SHIP", an organization of members of reliable educational business firms exhibiting at the NAEA conventions, provide financial aid of $1,000 to member(s) in good standing of the NAEA. The award is made every two years to a candidate who has been a member of the association for at least two years and must be used by the recipient to continue work in art education at an accredited institution of their choice. Qualifications are: (1) financial need, (2) two years teaching experience in art education, and (3) applicants cannot receive other scholarships or grants.

From right: Phil Livingston, Chair, SHIP Scholarship Committee; Bill Lockhart, NAEA Past President; Bill Jamison, NASAA; Leona Zastrow, doctoral student, Texas Tech University; and James Musselman, Chair of fine arts, William Allen High School, Allentown, PA.

From the *NAEA News* (May 1977), Vol. 19, No. 5.

Year	Recipient(s)
1951	Agnes M. Mahan (MA) and Beatrice L. Loroko (NY)
1953	Norma Jean McClure (TX) and Alice Williamson (IL)
1955	Michelena M. Frascatore (NY) and Janet Nelson (MI)
1957-61	Information Not Available
1963	Ruby Claire Ball (WV)
1965	Percival P. Roberts, III (DE)
1967-69	Information Not Available
1971	Sister Maria Regini, C.R. (NY)
1973-75	Information Not Available
1977	Leona Zastrow (AZ)
1979	Penelope Semrau (WI)

William H. Milliken Jr. Scholarship in Art Education (Name change for "The SHIP" Award)

Year	Recipient(s)
1981	Ray Wilkins (VA)
1983	Information Not Available
1985	Discontinued

Appendix

Related Organizations

Compiled by John A. Michael

International Society for Education through Art

The International Society for Education through Art (INSEA) was founded in 1951 at the UNESCO Seminar in Bristol, England, by a group of farseeing art educationists under the guidance of Charles D. Gaitskal (Canada), Seminar Director, Sir Herbert Read and Trevor Thomas (United Kingdom) and Thomas Munro and Edwin Ziegfeld (United States), Ziegfeld being INSEA's first president. INSEA was founded for the purpose of promoting the encouragement and advancement of creative education through art and crafts in all countries and the promotion of greater understanding and respect among the peoples of the world. Through INSEA, art educators of all levels have the opportunity to exchange ideas and assume leadership roles in developing an appreciation of the arts and in enriching the cultural progress of our world communities. INSEA is an international, non-governmental world organization for education through art in consultative relations with UNESCO.

INSEA members believe that (1) creative activity in art is a basic need common to all people, and art is one of a person's highest forms of expression and communication; (2) education through art is a natural means of learning at all periods of the development of the individual, fostering values and disciplines essential for full intellectual, emotional, and social development of human beings in a community; (3) association on a worldwide basis of those concerned with education through art is necessary in order that they may share experiences, improve teaching practices, and strengthen the position of art in relation to all education; (4) cooperation with those concerned in other disciplines of study outside the teaching profession and domains of education would be of mutual advantage in securing closer coordination of activities to solving problems in common; (5) international cooperation and the better understanding between people would be furthered by a more completely integrated design and permanent structure for the diffusion of beliefs and teaching practices concerning education through art, so that the right of people freely to participate in the cultural life of the community, to enjoy the arts, and to create beauty for themselves in reciprocal relationship with their environment, would become a living reality. INSEA has six regions: Africa/Middle East, Asia, Europe, Latin America, North America, and Southeast Asia/Pacific.

INSEA Executive Committee and World Council

The INSEA Executive Committee is composed of the officers as follows: President, Three Vice Presidents (the first Vice President is the Past President), Secretary, Treasurer, Newsletter Editor, and one member of the World Council. The INSEA World Council is made up of the Executive Board and the thirty World Council members who are divided among the six regions of the world. The World Council meets once a year. INSEA officers and World Council members are elected by ballot.

A MESSAGE FROM
THE PRESIDENT

INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART

Speaking for the International Society for Education Through Art, I wish to express the gratitude of its members to the National Art Education Association for making possible this international issue of its journal. It is only a matter of time until INSEA has its own journal and more frequent and perhaps more direct contact with its members. However, this special international issue of ART EDUCATION has been most helpful to the Society for it has made it possible to communicate with all its members and the members of the NAEA as well. Equally, or perhaps more important, it has set up a working relationship between INSEA and NAEA which has led to a greater understanding of each other. This should not only endure but it is hoped can be, in the time to come, duplicated many times between INSEA and other national groups and between various national societies.

INSEA though young, is already making its mark on art education throughout the world. As is noted elsewhere in this issue, an international listing of materials in art education is in preparation and copies of this listing will be sent to all INSEA members when it is completed later this year. A number of exhibitions of children's work is also being assembled and the plan is to make them available for broad distribution. Both these activities are possible because of a contract which the Society has been awarded by UNESCO for this year. Membership is at present being drawn from over 30 countries and all continents. Up to now, most of the memberships are of individual art educators. However, increasing contact is being made with national art societies, and before long it is hoped that a number of strong national groups will have affiliated themselves with INSEA. As anyone who has worked with organizations readily knows, developments of this nature must proceed slowly.

It is urged, however, that art educators throughout the world join forces by becoming members of INSEA. It is also urged that, increasingly, national societies be set up, especially in countries where they do not now exist, so that art educators within the country can work with greater effectiveness toward their common goals. I also request that INSEA members throughout the world take the responsibility of informing the Society of developments within their country which are of general interest.

Art education has only begun to assume its main function as an essential component of education everywhere. In the world of the 20th Century, we must develop internationally if we are to fulfill our destiny. Our success depends upon our working together. A great future lies before us and we are only just beginning. We need the fruitful ideas, the knowledge tested in experience, the creative insights, and the selfless energies and support of all those who see education through art as a critical necessity of our world.

EDWIN ZIEGFELD

From *Art Education* (January 1956), Vol. 9, No. 1.

INSEA Conferences

INSEA World Congresses are held every three years. They are usually attended by approximately 2,000 art educators from around the world. INSEA Congress Reports containing the major contributions are usually published. A Research Conference is scheduled before each World Congress. Regional Congresses are held between World Congresses, usually annually, and provide for intense regional focus to be given to international issues in art education.

World Congresses of Art Education

Number	Year	City	Country
1	1900	Paris	France
	1901	Dresden	Germany (Study Meeting)
2	1904	Bern	Switzerland
3	1908	London	England
4	1912	Dresden	Germany
5	1925	Paris	France
6	1928	Prague	Czechoslovakia
7	1935	Bruxcelles	Belgium
8	1937	Paris	France
9	1955	Lund	Switzerland
10	1958	Basel	Switzerland
11	1962	Berlin	Germany
12-15			
16	1964	Paris	France
17	1965	Tokyo	Japan
18	1966	Beograd	Yugoslavia

INSEA World Congresses

No.	Year	City	Country
1	1951*	Bristol	England
2	1954	Paris	France
3	1957	The Hague	The Netherlands
4	1960	Manila	Philippines
5	1963	Montreal	Canada
18 6	1966	Prague	Czechoslovakia
19 7	1969	New York City	United States
20 8	1972	Zagreb	Yugoslavia
21 9	1975	Sevres	France
23 10	1978	Adelaide	Australia
24 11	1981	Rotterdam	The Netherlands
25 12	1984	Rio de Janeiro	Brazil
26 13	1987	Hamburg	West Germany
27 14	1990	Manila	Philippines (Cancelled)
28 15	1993	Montreal	Canada
29 16	1996	Lille	France (Cancelled)
30 17	1999	Brisbane	Australia

*Year Initiated

BEST COPY AVAILABLE

INSEA Officers (Three-Year Terms)

Year	President	Secretary	Treasurer
1954-60*	Edwin Ziegfeld (US)	H. Noyer (France)	G.J. vanKoppenhagen (The Netherlands)
1960-63	Charles D. Gaitskell (Canada)	1960-62 M. P. Alladin (West Indies)	(Secretary/Treasurer) H. Dierlan (Canada) G.W. Humphrey (Canada)
1963-66	Josef Adolf Soika (Germany)		L. Kirshner (Germany)
1966-69	Saburo Kurata (Japan)	K. Suzuki (Japan)	K. Kumamoto (Japan)
1969-73	Eleanor Hipwell (UK)	No Secretary	No Treasurer
1973-76	Aime Humbert (France)	Annie Martin (France)	M. J. Bradshaw (UK)
1976-79	Albert Hurwitz (US)	Larry Kantner (US)	Eric Dodd (Canada)
1979-82	Jack Condous (Australia)	Ewan Cameron (Australia)	Beth Parson, 1979 & Tony Hart, 1980-1982 (Australia)
1982-85	Brian Allison (UK)	Kenneth Baynes 1982-83 (UK) John Steers 1983-85 (UK)	Maryl Fletcher De Jong (US)
1985-88	Marie-Francoise Chavanne (France)	John Steers (UK)	Maryl Fletcher De Jong (US)
1988-91	Elliot Eisner (US)	John Steers (UK)	Kit Grauer (Canada)
1991-93	Ana Mae Barbosa (Brazil)	Thorult Lofstedt (Sweden)	Kit Grauer (Canada)
1993-96	John Steers (UK)	Peter Hermans & Diederik Schonau (The Netherlands)	
1996-99	Kit Grauer (Canada)	Peter Hermans & Diederik Schonau (The Netherlands)	

*Year Initiated

INSEA Vice Presidents

Year	1st Vice President	2nd Vice President	3rd Vice President
1954-60	Charles D. Gaitskell (Canada)	Ap Boerman (The Netherlands)	None
1960-63	Edwin Ziegfeld (US)	Ap Boerman (The Netherlands)	Osamu Muro (Japan)
1963-66	Erich Muller (Switzerland)	Ap Boerman (The Netherlands)	None
1966-69	Josef Adolf (West Germany)	Jaromir Uzdil (Czechoslovakia)	M. Tezuka (Japan)
1969-73	Saburo Kurata (Japan)	Josip Roca (Yugoslavia)	Jaromir Uzdil (Czechoslovakia)
1973-76	Eleanor Hipwell (UK)	Saburo Kurata (Japan)	Sam Black (Canada)
1976-79	Aime Humbert (France)	Eleanor Hipwell (UK)	Sam Black (Canada)
1979-82	Albert Hurwitz (United States)	Brian Allison (UK)	Charlotte Strobele (Austria)
1982-85	Jack Condous (Australia)	Hasse Wahrby (Sweden)	Marie-Francoise Chavanne (France)
1985-88	Brian Allison (UK)	Elliot Eisner (US)	Warner Kleijn (The Netherlands)
1988-91	Marie-Francoise Chavanne (France)	Irena Wojnar (Poland)	Graeme Chalmers (Canada)
1991-93	Elliot Eisner (US)	Rachel Mason (UK)	John Steers (UK)
1993-96	Ana Mae Barbosa (Brazil)	Maryl Fletcher De Jong (US)	Kit Grauer (Canada)
1996-99	John Steers (UK)	Doug Boughton (Australia)	Andrea Karpati (Hungary)

INSEA Publications

In addition to the *INSEA News*, INSEA World Congress Committees usually publish a report following the INSEA Congresses. Numerous regional Congress reports are also published. Many national art education organizations affiliated with INSEA publish newsletters and journals in their respective countries.

INSEA News **(Published three times a year)**

Year	Editor
1951-79	No Information Available
1979-80	Jack Condous (Australia)
1980-81	Loutfy M. Zaky (Egypt)
1981-83	Ken Baynes (United Kingdom)
1983-85	Rachel Mason (United Kingdom)
1985-88	Rachel Mason (United Kingdom)
1988-91	Larry A. Kantner (United States)
1991-93	Moniere Briere (Canada)
1993-96	Kit Grauer (Canada)

INSEA Award

The Sir Herbert Read Award

The Sir Herbert Read Award is given to honor an individual who has made significant contributions to art education in schools and society in his/her own country or throughout the world. These contributions could take the form of either continuous and outstanding practical contributions or contributions of a theoretical nature. The aim of the award is to acknowledge life-long contributions, which have extended over a substantial period of time as part of the career contributions that the individual has made to education through art. This award is given in the name of Sir Herbert Read, United Kingdom, one of the founders of INSEA.

Year	Recipient
1993*	Brian Allison, Leicester, United Kingdom
1996	Elliot Eisner, California, United States

*Year Initiated

The INSEA El Bassiouny Award

The INSEA El Bassiouny Award was established by the INSEA Executive Committee to honor those who have given outstanding long term service to INSEA. This award is named in honor of Mahmoud El Bassiouny of Cairo, Egypt, a founding INSEA member who dedicated his life to fulfilling the goals of INSEA.

Year	Recipient
1997*	Albert Hurwitz (United States) and Aimee Humbert (France)

*Year Initiated

INSEA Membership Dues**

Year	Full Member	Student	Organization
1977-80	$4/year		
1980-82	$8/year		
1983-91	$12/year		
1993-94	$25/year	$15/year	$50/year

*Year initiated

**U.S. currency

College Art Association: Outgrowth of the Western Drawing and Manual Training Association

Compiled by John A. Michael

From historical notes of Gordon Plummer (OH), *The Bulletin* and correspondence with the College Art Association, 275 Seventh Avenue, New York, NY 10001

In 1907, the Western Drawing and Manual Training Association appointed a committee for the purpose of investigating and reporting on art in higher education. Finally, in the Seventeenth Annual Report (1910) appeared the "Final Report on the Condition of Art Work in Colleges and Universities" of the committee that had been set up: John A. Ankeney (MO) as Chair, with the other members being William Woodward (LA) and Edward J. Lake (IL). This committee had met in Kansas City and later in Columbia, Missouri. Their "Report" stated, "The appeal for information was made to about 175 art educators throughout the United States... but the most important factor toward the final solution of the problem of art education in universities is the unity of effort which may be developed in the teaching corps "itself." A list of universities and their art offerings with their year of inception was included in the report. This was followed by general comments in support of art on university campuses noting that art demands a more thorough technical training and is just as comprehensive and intellectual as the other professional areas. A representative of Stanford University stated, "We art teachers must remember that we are dealing with a creative subject, therefore we must not allow the methods of analysis, classification, and research to crowd out the very elements which our subject only can supply... ."

At the 1911 Western Drawing and Manual Training Association Conference in Springfield, Illinois, plans were drawn up for a separate organization and a committee was appointed to write a constitution which was formally adopted on May 4, 1912, College Art Association meetings were held at the same time as the Western Drawing and Manual Training Association meetings but were held in a different place in the city.

The CAA Constitution stated that the College Art Association was for "...college instructors engaged in the cultivation of appreciation of art whether through the teaching of its practices, theory, or history, or in any of the professional departments such as schools of architecture." It was also stated that the goal is to promote art interests in all divisions of American colleges and universities.

By 1913, the CAA listed 108 members. In these early years, principles of art historical scholarship were established and the various aspects of what was then broadly referred to as "art education"—history, criticism, pedagogy, and creativity/art making (studio)—were distinguished one from another. All of these constituencies were among the members. Many art educators at various colleges and universities, especially in the early years, were active in the College Art Association. Among them were Arthur W. Dow (NY), Henry Turner Bailey (MA), Victor D'Amico (NY), Alice Robinson (OH), and Lamar Dodd (GA).

The *Bulletin of the College Art Association* was initiated in 1913, with Volume 1, Number 1. However, Number 2 was not published until January 1917, with Number 3 appearing in November, and Number 4 in September 1918. In 1919, it was decided to make *The Art Bulletin* a quarterly publication starting with Volume 2.

Several of the articles in Volume 1 were concerned with a justification for art to be taught at universities. In 1912, Irene Sargent (NY) wrote a composition entitled, "A Plea for the Granting of a College Degree in Fine Arts." And in 1918, Gertrude S. Hyde wrote, "Ways and Means of Securing Proper Recognition for Art Teaching in Our Colleges and Universities." Both authors suggested that the fine arts were not accepted as being fully qualified for university curricula.

The journal, *Parnassus*, was established in 1929 to report on international aspects of art and on the business of the CAA. In the 1930s, the Association circulated exhibitions, scheduled lectures by art historians and critics, continued to hold annual conferences, and published *The Art Bulletin*. In 1941, *Parnassus*, which had been focusing on educational issues, was suspended and the *College Art Journal* was established in its place. In 1976, CAA started production of a newsletter which incorporated much of the general information formerly published in the *College Art Journal*; and, in 1979, *The Art Journal* was recast in a thematic format with each issue produced by a different guest editor.

Membership of both major constituencies of CAA—artists and art historians—grew dramatically during the 1930s and 1940s. In the 1950s and the first half of the 1960s, publications and conference programs were quite conservative; the Board of Directors was primarily from prestigious northeastern universities and art historians far outnumbered artists. However, by the late 60s and the 70s, more progressive and outspoken CAA members demanded representation and began to play a role in establishing policy and program, demanding that the Association take a stand on pressing issues. Consequently, the Association published numerous position papers, standards, guidelines, and policy statements. Currently, there are 25 affiliated societies and 14 special interest groups which hold sessions at the annual conference.

Other significant changes of the last two decades include conscious representation on the Board of Directors of all disciplines in art and art history, broad geographic representation, equal gender distribution, and the inclusion of people of various ethnic backgrounds. Programming is now consciously diverse: at the annual conference, studio sessions share the spotlight with art history sessions, and increasing attention is paid to education in the visual arts and humanities. The CAA also takes public stands on ethical issues and governmental policies affecting its members. Standards in the field are upheld and promoted through the recognition of outstanding achievement in art history, criticism, studio art, and teaching.

Reference

Smith, H. (1913). Problems of the College Art Association. *The Bulletin*, College Art Association, 1 (1), 6-10.

CAA Executive Secretary/Directors

Year	Executive Secretary/Director
1932-1939	Audrey McMahon
1940-1972	No Information Available
1973-1986	Rose R. Weil
1987-	Susan L. Ball

College Art Association, National Headquarters, 275 7th
Avenue, New York, NY 10001

Walter Askin, member of the Education Committee of the College Art Association (CAA); Mark Hansen, NAEA President; Linda Downs, member of the CAA Education Committee; and Joseph Ansell, Chair, CAA Education Committee, at a February 1994 meeting in New York City. The meetings were held to discuss collaborative activities and co-sponsored projects that would be of mutual interest to NAEA and CAA. Mark Hansen also met with the President, President-Elect, and Executive Director of the College Art Association.

Mark Hansen, NAEA President and David Goody, Scholastic Arts, Inc., during the New York meetings.

CAA Officers

Year	President	Vice President	Secretary/Treasurer
1912	Holmes Smith (MO) Washington Univ., St. Louis	George H. Chase (MA)	Charles F. Kelley (IL)
1913	Holmes Smith (MO)	George H. Chase (MA)	Charles F. Kelley (IL)
1914	Holmes Smith (MO)	George H. Chase (MA)	Charles F. Kelley (OH)
1915	John Pickard (MO), Univ. of Missouri	George H. Chase (MA)	Charles F. Kelley (OH)
1916	John Pickard (MO)	George H. Chase (MA)	Charles F. Kelley (OH)
1917	John Pickard (MO)	George H. Chase (MA)	Charles F. Kelley (OH)
1918	John Pickard (MO)	David Robinson (MD)	John Shapley (RI)
1919	John Pickard (MO)	Paul J. Sachs (MA)	John Shapley (RI)
1920	David Robinson (MD) John Hopkins Univ.	Paul J. Sachs (MA)	John Shapley (RI)
1921	David Robinson (MD)	Paul J. Sachs (MA)	John Shapley (RI)
1922	David Robinson (MD)	Paul J. Sachs (MA)	John Shapley (RI)
1923	John Shapley (RI) Brown Univ.	Alfred V. Churchill (MA)	Myrtilla Avery (MA) & W. Frederich Stohlman
1924	John Shapley (RI)	Alfred V. Churchill (MA)	J. Donald Young (NY)
1925	John Shapley (RI)	Alfred V. Churchill (MA)	Stephen B. Luce (RI) & J. Donald Young (NY)
1926	John Shapley (RI)	Alfred V. Churchill (MA)	James B. Munn & J. Donald Young (NY)
1927	John Shapley (RI) NYU	Alfred V. Churchill (MA)	James B. Munn & J. Donald Young (NY)
1928	John Shapley (RI)	Alfred V. Churchill (MA)	James B. Munn & J. Donald Young (NY)
1929	John Shapley (RI)	Alfred V. Churchill (MA)	James B. Munn & J. Donald Young (NY)
1930	John Shapley (RI) Univ. of Chicago	Alfred V. Churchill (MA)	James B. Munn & J. Donald Young (NY)
1931	John Shapley (RI)	Alfred V. Churchill (MA)	James B. Munn & C.R. Morey (NJ)
1932	John Shapley (RI)	Alfred V. Churchill (MA)	James B. Munn & C.R. Morey (NJ)
1933	John Shapley (RI)	Alfred V. Churchill (MA)	A. Philip McMahon (NY) & Blake-More Godwin (OH)
1934	John Shapley (RI)	C.R. Morey (NJ)	A. Philip McMahon (NY) & Blake-More Godwin (OH)
1935	John Shapley (RI)	C.R. Morey (NJ)	A. Philip McMahon (NY) & Blake-More Godwin (OH)
1936	John Shapley (RI)	C.R. Morey (NJ)	A. Philip McMahon (NY) & Blake-More Godwin (OH)
1937	John Shapley (RI)	C.R. Morey (NJ)	A. Philip McMahon (NY) & Blake-More Godwin (OH)
1938	John Shapley (RI)	C.R. Morey (NJ)	A. Philip McMahon (NY) & Blake-More Godwin (OH)
1939	Walter S. Cook (NY) NYU	C.R. Morey (NJ)	A. Philip McMahon (NY) & Blake-More Godwin (OH) & Mark Eisner (NY)
1940	Ulrich Middledorf (IL) Univ. of Chicago	C.R. Morey (NJ)	Rensselaer Smith (MA) & Mark Eisner (NY)
1941	Sumner McK. Crosby (CT) Yale University	Myrtilla Avery (MA)	Rensselaer Smith (MA) & Mark Eisner (NY)
1942	Sumner McK. Crosby (CT)	Myrtilla Avery (MA)	Walter W.S. Cook (NY) & Mark Eisner (NY)
1943	Sumner McK. Crosby (CT)	Myrtilla Avery (MA)	Walter W.S. Cook (NY) & Mark Eisner (NY)
1944	Sumner McK. Crosby (CT)	Myrtilla Avery (MA)	Millard Meiss (NY) & Mark Eisner (NY)
1945	Rensselaer W. Lee (MA) Smith College, Institute of Advanced Study	Wolfgang Stechow (OH)	Frederick Deknatel (MA) & Mark Eisner (NY)
1946	Rensselaer W. Lee (MA)	Wolfgang Stechow (OH)	Frederick Deknatel (MA) & Mark Eisner (NY)
1947	Frederick Deknatel (MA) Harvard Univ.	G. Haydn Huntley (IL)	Esther I. Seaver (MA) & Mark Eisner (NY)
1948	Frederick Deknatel (MA)	G. Haydn Huntley (IL)	Esther I. Seaver (MA) & Mark Eisner (NY)
1949	Henry R. Hope (IN) Indiana Univ.	David M. Robb (PA)	Rensselaer W. Lee (NY) & Mark Eisner (NY)
1950	Henry R. Hope (IN)	David M. Robb (PA)	Rensselaer W. Lee (NY) & Mark Eisner (NY)

1951	Henry R. Hope (IN)	David M. Robb (PA)	Rensselaer W. Lee (NY) & Mark Eisner (NY)
1952	S. Lane Faison Jr. (MA) Williams College	John P. Coolidge (MA)	Roberta M. Alford (RI) & Mark Eisner (NY)
1953	S. Lane Faison Jr. (MA)	John P. Coolidge (MA)	Roberta M. Alford (MA) & John W. Straus (NY)
1954	Lamar Dodd (GA) Univ. of Georgia	Millard Meiss (MA)	Joseph C. Sloane (PA) & John W. Straus (NY)
1955	Lamar Dodd (GA)	Millard Meiss (MA)	Joseph C. Sloane (PA) & John W. Straus (NY)
1956	Joseph C. Sloane (PA) Bryn Mawr College	Lamar Dodd (GA)	Craig Hugh Smith (NY) & John W. Straus (NY)
1957	Joseph C. Sloane (PA)	Lamar Dodd (GA)	Howard McP. Davis (NY) & John W. Straus (NY)
1958	Charles P. Parkhurst (OH) Oberlin College	Joseph C. Sloane (PA)	Howard McP. Davis (NY) & John W. Straus (NY)
1959	Charles P. Parkhurst (OH)	Joseph C. Sloane (PA)	Bartlett H. Hayes, Jr. & John W. Straus (NY)
1960	David M. Robb (PA) Univ. of Pennsylvania	Lorenz E.A. Eitner (MN)	Bartlett H. Hayes, Jr. & John W. Straus (NY)
1961	David M. Robb (PA)	Lorenz E.A. Eitner (MN)	Bartlett H. Hayes, Jr. & John W. Straus (NY)
1962	James Watrous (WI) Univ. of Wisconsin	Richard F. Brown (CA)	Bartlett H. Hayes, Jr. & John W. Straus (NY)
1963	James S. Watrous (WI)	Richard F. Brown (CA)	Bartlett H. Hayes, Jr. & John W. Straus (NY)
1964	Richard F. Brown (CA) Los Angeles County Museum of Art	George H. Hamilton (CT)	Jean S. Boggs (Canada) & John W. Straus (NY)
1965	Richard F. Brown (CA)	George H. Hamilton (CT)	Jean S. Boggs (OR) & John W. Straus (NY)
1966	George H. Hamilton (CT) Yale University	Marvin Eisenberg (MI)	Jean S. Boggs (OR) & John W. Straus (NY)
1967	George H. Hamilton (CT)	Marvin Eisenberg (MI)	Jean S. Boggs (Canada) & John W. Straus (NY)
1968	Marvin Eisenberg (MI) Univ. of MI, Ann Arbor	Jean S. Boggs (Canada)	John R. Spencer (OH) & John W. Straus (NY)
1969	Marvin Eisenberg (MI)	Jean S. Boggs (Canada)	John R. Spencer (OH) & John W. Straus (NY)
1970	H.W. Janson (NY) NYU	John R. Spencer (OH)	Albert Elsen (CA) & John W. Straus (NY)
1971	H.W. Janson (NY)	John R. Spencer (OH)	Albert Elsen (CA) & John W. Straus (NY)
1972	Anne Coffin Hanson (CT) Yale University	Albert Elsen (CA)	Edward Wilson (NY) & John W. Straus (NY)
1973	Anne Coffin Hanson (CT)	Albert Elsen (CA)	Edward Wilson (NY) & Richard S. Ravenscroft (PA)
1974	Albert Elsen (CA) Stanford University	George Sadek (NY)	Marilyn Stokstad (KS) & Richard S. Ravenscroft (PA)
1975	Albert Elsen (CA)	George Sadek (NY)	Marilyn Stokstad (KS) & Richard S. Ravenscroft (PA)
1976	Albert Elsen (CA)	George Sadek (NY)	Marilyn Stokstad (KS) & Richard S. Ravenscroft (PA)
1977	George Sadek (NY) Cooper Union	Marilyn Stokstad (KS)	Joshua Taylor (NY) & Richard S. Ravenscroft (PA)
1978	George Sadek (NY)	Marilyn Stokstad (KS)	Joshua Taylor (NY) & Richard S. Ravenscroft (PA)
1979	Marilyn Stokstad (KS) Univ. of Kansas	Joshua Taylor (NY)	Lucy F. Sandler (NY) & Richard S. Ravenscroft (PA)
1980	Marilyn Stokstad (KS)	Joshua Taylor (DC)	Lucy F. Sandler (NY) & Richard S. Ravenscroft (PA)
1981	Joshua C. Taylor (DC) National Collection of Fine Arts, Smithsonian	Lucy F. Sandler (NY)	John R. Martin (NJ) & Richard S. Ravenscroft (PA)
1982	Lucy F. Sandler (NY) NYU	John R. Martin (NJ)	Paul B. Arnold (OH) & Richard S. Ravenscroft (PA)
1983	Lucy F. Sandler (NY)	John R. Martin (NJ)	Paul B. Arnold (OH) & Richard S. Ravenscroft (PA)
1984	John R. Martin (NJ) Princeton Univ.	Paul B. Arnold (OH)	Phyllis Pray Bober (PA) & Richard S. Ravenscroft (PA)
1985	John R. Martin (NJ) Princeton Univ.	Paul B. Arnold (OH)	Phyllis Pray Bober (PA) & Richard S. Ravenscroft (PA)

1986	Paul B. Arnold (OH) Oberlin College	Phyllis Pray Bober (PA)	James Cahill (CA) & John Hyland, Jr. (NY)
1987	Paul B. Arnold (OH)	Phyllis Pray Bober (PA)	James Cahill (CA) & John Hyland, Jr. (NY)
1988	Phyllis Pray Bober (PA) Bryn Mawr College	Ruth Weisberg (CA)	E. Haverkamp-Begemann & John Hyland, Jr. (NY)
1989	Phyllis Pray Bober (PA)	Ruth Weisberg (CA)	E. Haverkamp-Begemann & John Hyland, Jr. (NY)
1990	Ruth Weisberg (CA) Univ. of California	Larry Silver (IL)	Judith K. Brodsky (NJ) & John Hyland, Jr. (NY)
1991	Ruth Weisberg (CA)	Larry Silver (IL)	Judith K. Brodsky (NJ) & John Hyland, Jr. (NY)
1992	Larry Silver (IL) Northwestern Univ.	Judith K. Brodsky (NJ)	Leslie King-Hammond (NJ) & John Hyland, Jr. (NY)
1993	Larry Silver (IL)	Judith K. Brodsky (NJ)	Leslie King-Hammond (NJ) & John Hyland, Jr. (NY)
1994	Judith K. Brodsky (NJ)	Leslie King-Hammond (MD)	John R. Clarke (TX) & John Hyland, Jr. (NY)
1995	Judith K. Brodsky (NJ)	Leslie King-Hammond (MD)	John R. Clarke (TX) & John Hyland, Jr. (NY)
1996	Leslie King-Hammond (MD)	John R. Clarke (TX)	Nancy Macko (CA) & John Hyland, Jr. (NY)
1997	Leslie King-Hammond	John R. Clarke (TX)	Nancy Macko (CA) & John Hyland, Jr. (NY)

CAA Conferences

Year	Date	Place
1911		Springfield, IL, University of Illinois (first separate planning meeting)
1912	May 4-5	Cincinnati, OH, Cincinnati Art Museum (CAA officially and formally organized)
1913	December 29-30	Chicago, IL, University of Chicago
1915		Buffalo, NY, Albright Art Gallery
1916	April 20-22	Philadelphia, PA, University of Pennsylvania
1917	April 5-7	Cincinnati, OH, University of Cincinnati
1918	March 28-30	New York, NY, Metropolitan Museum
1919	May 12-14	New York, NY, Metropolitan Museum
1920	April 1-3	Cleveland, OH, Cleveland Museum of Art
1921	March 24-26	Washington, DC, Corcoran Gallery
1922	April 13-15	Philadelphia, PA, University of Pennsylvania
1923	April 6-7	Boston, MA, Museum of Fine Arts and Fogg Museum
1923	December 27-28	Princeton, NJ, Princeton University
1924	December 29-31	Chicago, IL, Art Institute of Chicago
1925	December 29-31	Ithaca, NY, Cornell University
1926	December 27-30	Cambridge, MA, Harvard University
1927	No Information Available	
1928	December 27-29	New York, NY, Metropolitan Museum
1929-30	No Information Available	
1931	April 1-3	New York, NY, Metropolitan Museum
1932	March 30-April 2	New York, NY, Metropolitan Museum
1933	June 15-17	Chicago, IL, University of Chicago
1934	March 28-31	New York, NY, Metropolitan Museum
1935	May 22-25	Washington, D.C., Hotel Willard
1936	April 8-10	New York, NY, Metropolitan Museum
1937	November 5-7	Chicago, IL, University of Chicago
1938	November 18-20	New York, NY, Town Hall Club
1939	September 9-11	New York, NY, Institute of Fine Arts
1940	January 6 (Annual meeting—No record of Conference)	New York, NY, Town Hall Club
1941	January 29-Feb. 1	Chicago, IL, University of Chicago
1942	January 23-24	New Haven, CT, Yale University
1943	January 19-30	Baltimore, MD, Lord Baltimore Hotel
1944	January 29	New York, NY, New York University
1945	February 17	New York, NY, New York University
1946	January 5	New York, NY, New York University

1947	January 29-Feb. 1	New York, NY, Metropolitan Museum
1948	January 29-31	Boston and Cambridge, MA, Yale University, Fogg Museum, Boston Museum of Fine Arts
1949	January 27-29	Baltimore, MD, Lord Baltimore Hotel, Walters Gallery
1950	January 26-28	Chicago, IL, Hotel Drake
1951	January 29-31	Washington, D.C., Hotel Statler, Corcoran Gallery, National Gallery
1952	January 24-26	New York, NY, Barbizon Plaza Hotel, Metropolitan
1953	January 29-31	Cleveland, OH, Wade Park Manor Hotel
1954	January 28-30	Philadelphia, PA, Bellevue-Stratford Hotel, Philadelphia Museum
1955	January 27-29	New York, NY, Barbizon Plaza Hotel
1956	January 26-28	Pittsburgh, PA, Webster Hall Hotel, University of Pittsburgh
1957	January 24-26	Detroit, MI, Sheraton-Cadillac Hotel, Institute of Art
1958	January 30-Feb. 1	Washington, D.C., Hotel Mayflower
1959	January 29-31	Cleveland, OH, Wade Park Manor, Art Institute, Western Reserve
1960	January 28-30	New York, NY, Sheraton-Atlantic Hotel
1961	January 26-28	Minneapolis, MN, Leamington Hotel
1962	September 13-14	New York, NY, Hotel Biltmore
1963	January 24-26	Baltimore, MD, Lord Baltimore Hotel
1964	January 30-Feb. 1	Philadelphia, PA, Sheraton Hotel
1965	January 28-30	Los Angeles, CA, Beverly-Hilton Hotel
1966	January 27-29	New York, NY, Americana Hotel
1967	January 26-28	Cleveland, OH, Sheraton Hotel
1968	January 25-27	St. Louis, MO, Hotel Chace Park
1969	January 30-Feb. 1	Boston, MA, Statler Hilton Hotel
1970	January 29-31	Washington D.C., Sheraton Park Hotel
1971	January 27-31	Chicago, IL, Conrad Hilton Hotel
1972	January 27-29	San Francisco, CA, Hilton Hotel
1973	January 24-27	New York, NY, Americana Hotel
1974	January 23-26	Detroit, MI, Sheraton-Cadillace, Hilton Hotel
1975	January 22-25	Washington, D.C., Hilton Hotel, Hirshhorn, Corcoran, National Gallery, Museum of African Art
1976	February	Chicago, IL, Conrad Hilton
1977	February 2-5	Los Angeles, CA, Los Angeles Hilton
1978	January 25-27	New York, NY, New York Hilton
1979	January 30-Feb. 1	Washington D.C., Washington Hilton
1980	January 29-31	New Orleans, LA, Hyatt Regency New Orleans
1981	February 25-27	San Francisco, CA, San Franciscan Hilton
1982	February 24-26	New York, NY, New York Hilton
1983	February 16-18	Philadelphia, PA, Philadelphia Centre Hotel
1984	February 23-25	Toronto, Canada, Sheraton Centre Hotel
1985	February 14-16	Los Angeles, CA, The Biltmore Hotel
1986	February 12-14	New York, NY, New York Hilton
1987	February 11-13	Boston, MA, Boston Marriot Hotel
1988	February 11-13	Houston, TX, Hyatt Regency Hotel
1989	February 16-18	San Francisco, CA, San Francisco Hilton
1990	February 15-17	New York, NY, New York Hilton
1991	February 20-23	Washington, D.C., Sheraton Washington Hotel
1992	February 11-14	Chicago, IL, Hilton Hotel and Towers, Art Institute, Northwestern, DePaul
1993	February 4-6	Seattle, WA, Art Museum, University of Washington
1994	February 16-19	New York, NY, Hilton Hotel, Museum Row, Hunter College
1995	January 26-28	San Antonio, TX, Marriott Rivercenter
1996	February 21-24	Boston, MA, Marriott Copley Place, Sheraton Hotel and Towers
1997	January 26-28	New York, NY, New York Hilton and Towers

CAA Publications

The Bulletin of the College Art Association

Volume	Year	Managing Editor
1, #1	1913	Holmes Smith (MO)
#2	1917 (January)	John Pickard (MO)
#3	1917 (November)	John Pickard (MO)
#4	1918 (September)	John Shapley (RI)

The Art Bulletin (Name change/quarterly publication initiated), publishing scholarly essays and documentation on the history of art of all periods and places.

Volume	Year	Managing Editor
2-3	1919-20	David M. Robinson (MD)
4-20	1921-1938	John Shapley (RI)
21-24	1939-41	Millard Meiss (NY)
25-26	1942-43	Rensselear W. Lee (MA)
27-30	1944-47	George Kubler (CT)
31-34	1948-52	Charles L. Kuhn (MA)
35-40	1953-58	J. Carson Webster (IL)
41	1959	James S. Acherman (MA)
42-44	1960-62	David R. Coffin (NJ)
45-48	1963-66	H.W. Janson (NY)
49-50	1967-68	Bates Lowry (RI)
51-52	1969-70	Donald Posner (NY)
53-56	1971-74	John Rupert Martin (NJ)
57-59	1975-77	Howard Hippard (NY)
60-61	1978-79	Kathleen Weil-Garris (NY)
62-67	1980-85	Creighton E. Gilbert (NY/CT)
68-69	1986-87	Richard E. Spear (OH)
70 (1&2)	1988	Richard E. Spear (OH)
70 (3&4)	1988	Walter Cahn (CT)
71-73	1989-91	Walter Cahn (CT)
74-75	1992-93	Richard Brilliant (NY)
76-77	1994-95	Nancy J. Troy (CA)
78-79	1996-97	Nancy J. Troy (CA)

Parnassus (A quarterly of news and topical issues established in 1929), *Parnassus* was devoted largely to art activities in Europe and was edited by authorities in the field. Publication was discontinued in 1941.)

Volume	Year	Managing Editor
1-12	1929-1940	Audrey F. McMahon (NY)

College Art Journal (A quarterly established to provide information about innovations in education, to present theories and criticisms of various methods involved in interpreting the art of the past and present, to announce opportunities and resources available for developing educational practices, and to promote discussion of these and other fundamental problems).

Year	Volume	Managing Editor
1941-42	No number	Myrtilla Avery (NY)
1942-43	2	G. Haydn Huntley (IL)
1943-44	3	G. Haydn Huntley (IL)
1944-45	4	G. Haydn Huntley (IL)
1945-46	5	Henry R. Hope (IN)
1946-47	6	Henry R. Hope (IN)
1947-48	7	Henry R. Hope (IN)
1948-49	8 (1,2)	Laurence Schmeckebier (OH)
1948-49	9 (3,4)	Laurence Schmeckebier (OH)
1949-50	10	Laurence Schmeckebier (OH)
1950-51	10	Laurence Schmeckebier (OH)
1951-52	11	Laurence Schmeckebier (OH)
1952-53	12	Laurence Schmeckebier (OH)
1953-54	13	Henry R. Hope (IN)
1954-55	14	Henry R. Hope (IN)
1955-56	15	Henry R. Hope (IN)
1956-57	16	Henry R. Hope (IN)
1957-58	17	Henry R. Hope (IN)
1958-59	18	Henry R. Hope (IN)
1959-60	19	Henry R. Hope (IN)

Art Journal (Name change—This quarterly publication is organized thematically under the editorial direction of a guest editor for each issue; unsolicited manuscripts cannot be accepted.)

Year	Volume	Editor	Managing Editor
1960-62	20-21	Henry R. Hope (IN)	
1962-64	22-23	Henry R. Hope (IN)	
1964-66	24-25	Henry R. Hope (IN)	
1966-68	26-27	Henry R. Hope (IN)	
1966-70	28-29	Henry R. Hope (IN)	
1970-72	30-31	Henry R. Hope (IN)	
1972	32	Henry R. Hope (IN)	
1973	33	Diane M. Kelder (NY)	Judith Goldman
1974-76	34-35	Diane M. Kelder (NY)	Sarah R. Black
1976-78	36-37	Diane M. Kelder (NY)	Sarah R. Black
1978-80	38-39	Diane M. Kelder (NY)	Barbara Berg (1, 2, 3) Rose R. Weil (4) (NY)
1980-81	40-41	Diane M. Kelder (NY)	Rose R. Weil (NY)
1982	42	No Editor	Rose R. Weil (NY)
1983	43		Rose R. Weil (NY)
1984	44		Rose R. Weil (NY)
1985	45		Rose R. Weil (1, 2, 3) (NY) Jane Levin Edelson (4)
1986	Not Published		
1987	46		Jane Levin Edelson (4) (NY)
1988	47		Jane Levin Edelson (NY)
1989	48		Jane Levin Edelson (NY)
1990	49	Brenda Gilchrist	Virginia Wageman (NY)
1991	50	Eve Sinaiko (NY)	Virginia Wageman (NY)
1992	51	Eve Sinaiko (1, 2, 3)(NY) M.E.D. Laing (4)	Virginia Wageman (NY)
1993	52	M.E.D. Laing	Virginia Wageman (NY)
1994	53	M.E.D. Laing	Virginia Wageman (NY)
1995	54	Craig Houser (NY)	Virginia Wageman (NY)
1996	55	Craig Houser (NY)	Virginia Wageman (NY)

CAA News (Founded to get news items to the membership quickly—published six times a year.)

Year	Volume	Editor
1976	1	The Executive Director serves as
1977-96	2-21	the Editor-in-Chief of the *CAA News*.

College Art Association Awards
The Charles Rufus Morey Book Award

The Charles Rufus Morey Book Award, named in honor of one of the founding members of the CAA and first teachers of art history in the United States, was established in 1953. It is presented for an especially distinguished book in the history of art, published in any language in the penultimate calendar year by a citizen or permanent resident of the United States, its territories, Canada or Mexico. Preference is given in the award of the prize to books, including *catalogues raisonnés*, by a single author, but major publications in the form of articles or group studies may be included. Publication of documents or inventories, unless specifically in the context of an exhibition, are also eligible.

Year	Author and Publication
1954	H.W. Janson for *Apes and Ape Lore in the Middle Ages and the Renaissance*
1955	Erwin Panofsky for *Early Netherlandish Painting*
1956	Henry Russell Hitchcock for *Early Victorian Architecture*
1957	Vincent Scully for *The Shingle Style*
1958	Richard Kutheim for *Lorenzo Ghiberti*
1959	H.W. Janson for *Sculpture of Donatello*
1960	Henry Russell Hitchcock for *Architecture, 19th and 20th Centuries*
1961	No information available
1962	Erwin Panofsky for *Renaissance and Renascences in Western Art*
1963	James S. Ackerman for *The Architecture of Michaelangelo*
1964	George Kubler for *The Art and Architecture of Ancient America*
1965	Sydney J. Freedberg for *Andrea Del Sarto*
1966	Erwin Panofsky for *Tomb Sculpture*
1967	Richard Offner for *The Corpus of the Florentine Paintings*
1968	Paul A. Underwood for *The Kariye Djami*
1969	Germaine Seligman for *Roger De La Fresnaye*
1970	Seymour Slive for *Franis Hals*
1971	Donald Posner for *Annibale Caracci*. Committee: Phyllis Bober; Lorenz Eitner; Walter Cahn
1972	Ilene H. Forsyth for *The Throne of Wisdom* and John Rupert Martin for *The Decorations for the Pompa Introitus Ferdinandi*. Committee: Donald Posner, Chair; Jean Boggs, Millard Meiss
1973	Award not presented
1974	Alessandra Comini for *Egon Schiele's Portraits* and Millard Meiss for *The Limbourges and Their Contemporaries*. Committee: Oleg Grabar, Chair, James Cahill; Egbert Haverkamp-Begemann
1975	Marilyn Aronberg Lavin for *Seventeenth Century Barberini Documents and Inventories*. Committee: Egbert Haverkamp-Begemann, Chair, Alessandra Comini; Leopold Ettlinger; Egon Verheyan
1976	Kurt Weitzmann for *The Monastery of Saint Catherine at Mt. Sinai, the Icons, Volume 1: From the Sixth to the Tenth Century*. Committee: Egbert Haverkamp-Begemann, Chair; Alessandra Comini; Leopold Ettlinger; Egon Verheyan
1977	Anne Coffin Hanson for *Manet and the Modern Tradition*. Committee: Alessandra Comini, Chair; Wayne Dynes; John R. Martin
1978	Award not presented. Committee: Alessandra Comini, Chair; Wayne Dynes; John R. Martin
1979	Fred Licht for *Goya: The Origins of the Modern Temper in Art*. Committee: John Wilmerding, Chair; Harrie A. Vanderstappen; Gillian Wilson; Henri Zerner
1980	Richard Krautheimer for *Rome: The Profile of a City*. Committee John Shearman, Chair; Svetlana Alpers; Tom Mathews
1981	Lucy Freeman Sandler and Moshe Barash, eds. for *Art the Ape of Nature: Studies in Honor of H.W. Janson*. Committee: A. Richard Turner, Chair; Carol F. Lewine; Richard Shiff
1982	James Cahill for *The Compelling Image: Nature and Style in Seventeenth-Century Chinese Painting*. Committee: Meredith Lillich, Chair; Herschel Chipp; John Walsh, Jr.
1983	Lorenz E.A. Eitner for *Gericault: His Life and Work*. Committee: Marilyn Aronberg Lavin, Chair; Jaroslav Folda; Irene Winter
1984	Peter Fergusson for *Architecture of Solitude: Cistercian Abbeys in Twelfth-Century England*. Committee: Ilene Forsyth, Chair; Marianne Martin; Juergen Schulz
1985	Thomas E. Crow for *Painters and Public Life in Eighteenth-Century Paris*. Committee: Linda Seidel, University of Chicago and Linda Henderson, University of Texas, Austin
1986	Jack Flam for *Matisse: The Man and His Art, 1869-1918*. Committee: Alessandra Comini, Southern Methodist Univ., Chair; Svetlana Alpers, Univ. of California, Berkeley; Charles Parkhurst, Williams College
1987	Patricia Mainardi for *Art and Politics of the Second Empire: The Universal Expositions of 1855 and 1867*. Committee: Kathryn Linduff, University of Pittsburgh, Chair; David Cast, Bryn Mawr College: Jack Flam, CUNY Graduate Center

1988	Svetlana Alpers for *Rembrandt's Enterprise, the Studio and the Market* (Univ. of Chicago Press). Committee: Richard Brillant, Columbia University, Chair; Irene Bierman, Univ. of California, Los Angeles; Susan Nelson, University of Indiana, Bloomington
1989	Andree Hayum for *The Isenheim Altarpiece: God's Medicine and the Painter's Vision* (Princeton Univ. Press) and Kenneth Silver for *Esprit de Corps: The Art of Parisian Avant-Garde and the First World War, 1914-1925* (Princeton Univ. Press). Committee: Debra Pincus, Univ. of British Columbia, Chair; Patricia Mainardi, Brooklyn College and The Graduate Center CUNY; Gary Radke, Syracuse Univ.
1990	Richard R. Brettell for *Pissaro and Pontoise: The Painter in a Landscape* (Yale Univ. Press). Committee: Paula Harper, Univ. of Miami, Chair, Jack Brown, Art Institute of Chicago; Andree Hayum, Univ. of DE, Newark
1991	Carol Armstrong for *Odd Man Out: Readings of the Work and Reputation of Edgar Degas* (Univ. of Chicago Press). Committee: Whitney Davis, Chair, Northwestern Univ.; Jack Brown, Art Institute of Chicago; James Marrow, Princeton Univ.
1992	John Shearman for *Only Connect...Art and the Spectator in the Italian Renaissance* (Princeton Univ. Press). Committee: Whitney Davis, Northwestern Univ., Chair; Jack Brown, Art Institute of Chicago; Margaret Olin, School of the Art Institute of Chicago; and Anne Markham Schulz, Brown Univ.
1995	Jeanette Favrot Peterson for *The Paradise Garden Murals of Malinalco: Utopia and Empire in Sixteenth-Century Mexico* (Univ. of Texas Press). Committee: Whitney Davis, Northwestern Univ., Chair: Stephanie Barron, Los Angeles County Museum ofArt; Margaret Olin, School of the Art Institute of Chicago; and Anne Markhan Schulz, Brown Univ.
1996	W.J.T. Mitchell, Univ. of Chicago, for *Picture Theory: Essays on Verbal and Visual Representation* Editor and contributor, *Critical Inquiry*), Committee: Larry A. Silver, Chair, Northwestern Univ.; Stephanie Barron, Los Angeles County Museum of Art; Margaret Olin, School of the Art Institute of Chicago; and Ann Markhan Schulz, Brown Univ.

Arthur Kingsley Poryer Prize

The Arthur Kingsley Porter Prize was established in 1957, in memory of a founding member of the CAA and one of the first American scholars of the discipline. It seeks to encourage high scholarly standards among younger members of the profession. The prize is awarded for a distinguished article published in *The Art Bulletin* during the penultimate calendar year by a scholar of any nationality who is under the age of 35 or who has received the doctorate not more than 10 years before acceptance of the article for publication.

Year	**Author and Publication**
1958	Lillian M.C. Randall for *Exempla as a Source of Gothic Illumination* (1957)
1959	Mary Ann Graeve for *The Stone of Unction in Caravaggio's Painting for the Chiesa Nuova* (1958)
1960	Irving Lavin for *The Sources of Donatello's Pulpits in San Lorenzo* (1959)
1961	James E. Snyder for *The Early Haarlem School of Painting* (1960). Committee: Mary Ann Graeve; Lorenz Eitner; Harry Bober
1962	William C. Loerke for *The Miniatures of the Trial in the Rossano Gospels* (1961). Committee: Irving Lavin
1963	Irving Lavin for *The House of the Lord: Aspects of the Role of Palace Triclinia in the Architecture of Late Antiquity and the Early Middle Ages* (1962). Committee: James E. Snyder; William C. Loerke; Dorothy Minor
1964	Iris Hoffmeister Cheney for *Francesco Salviati's North Italian Journey* (1963). Committee: Marvin Eisenberg; Rosalie Gree; John Martin
1965	Ramsay MacMullen for *Some Pictures in Ammianus Marcellinus* (1964). Committee: Iris H. Cheney
1966	Staale Sinding-Larsen for *Palladio's Redentore; A Compromise in Composition* (1965). Committee: Irving Lavin; Iris H. Cheney; Ramsey MacMullen
1967	Donald E. Gordon for *Kirchner in Dresden* (1966). Committee: Joachim Gaehde, Chair; Staale Sinding-Larsen; James Holderbaum
1968	Linda Nochlin for *Gustave Courbet's Meeting: A Portrait of the Artist as a Wandering Jew* (1967). Committee: George Levitine; Donald E. Gordon; Alfred Moir
1969	No Committee

1970 Irving Lavin for *Five New Youthful Sculptures by Gianlorenzo Bernini and a Revised Chronology of His Early Work* (1968) and Charles Dempsey for *Et Nos Cedamus Amori': Observations on a Farnese Gallery* (1968). Committee: James Snyder, Chair; Curtis Shell; Nathan T. Whitman

1971 Charles Ilsley Minott for *The Theme of the Merode Altarpiece* (1969). Committee: Charles Dempsey, Chair; Irving Lavin; Theodore Reff

1972 Jonathan Brown for *Hieroglyphs of Death and Salvation: The Decoration of Hermandad De La Caridad, Seville* (1970). Committee: Theodore Reff, Chair; Caecilia Davis; Charles I. Minott

1973 Albert Boime for *The Second Republic's Contest for the Figure of the Republic* (1971). Committee: Jonathan Brown, Chair; Marvin Trachtenberg; Barbara Novak

1974 David Summers for *Michaelangelo on Architecture* (1972). Committee: Marvin Trachtenberg, Chair; Sventlana Alpers; Albert Boime

1975 Lawrence A. Silver for *The 'Sin of Moses': Comments on the Early Reformation in a Late Painting by Lucas van Leyden* (1973). Committee: Andree Hayum, Chair; Carl Baldwin; Herbert Kessler

1976 Robert Deshman for *Anglo-Saxon Art After Alfred* (1974) & Marie Tanner for *Chance and Coincidence in Titian's 'Diana and Actaeon'* (1974). Committee: Andree Hayum, Chair; Carl Baldwin; Herbert Kessler

1977 Catherine Wilkinson for *The Escorial and the Invention of the Imperial Staircase* (1975). Committee: Herbert Kessler, Chair; Ann Sutherland Harris; Angelica Z. Rudenstine; Lawrence A. Silver

1978 Elizabeth Cropper for *On Beautiful Women, Parmigianino 'Petrarchismo,' and the Vernacular Style* (1976). Committee: Herbert Kessler, Chair; Ann Sutherland Harris; Angelica Z. Rudenstine; Lawrence A. Silver

1979 David Summers for *Contrapposto: Style and Meaning in Renaissance Art* (1977). Committee: Ann Sutherland Harris, Chair; Vincent Bruno; Margaret Frazer, Barbara Stafford

1980 Ulrich Hiesinger for *The Paintings of Vincenzo Camuccini, 1771-1844 Florence Cathedral: The Design Style* (1978) and Franklin K.B. Toker for *Florence Cathedral: The Design Stage*. Committee: Ann Sutherland Harris, Chair Vincent Bruno; Margaret Frazer, Barbara Stafford

1981 Suzanne Spain for '*The Promised Blessing': The Iconography of the Mosaics of S. Maria Maggiore* (1979). Committee: Franklin Toker and Ulrich Hiesinger, Co-Chairs; Jonathan Brown; Charles Cohen; Dick Randall

1982 Peter Humfrey for *Cima da Conegliano, Sebastiano Mariani, and Alvise Vivarini at the East End of S. Giovanni in Bragora in Venice* (1980). Committee: Suzanne Spain, Chair, Marcel M. Franciscono; Marilyn Aronberg Lavin

1982 Nina Athanassoglou for *Under the Sign of Leonides: The Political and Ideological fortune of David's 'Leonides at Thermopylae' Under the Restoration* (1981). Committee: Alan Shestack, Chair; Peter Humfrey; Anne Markham Schulze

1983 Eve Twose Kliman for *Delacroix's Lions and Tigers: A Link between Man and Nature* (1982)

1983 Jeffrey M. Muller for *Rubens' Theory and Practice of the Imitation of Art* (1982). Committee: Nina Athanassoglou, Chair; Larry Ayres; Joseph Connors; Francis L. Richardson

1984 Kathleen J. Shelton for *The Consular Muse of Flavius Constantius* (1983). Committee: Eve Twose Kliman and Jeffrey M. Muller, Co-Chairs; Walter Gibson; Penelope Mason; Jane Rosenthal

1985 Hayden B.J. Maginnes for *Pietro Lorenzetti: A Chronology* (1984). Committee: Kathleen J. Shelton, Chair, William I. Homer; Charles Parkhurst

1986 Henry Adams for *John La Farge's Discovery of Japanese Art: A New Perspective on the Origins of Japonism* (1985). Committee: Hayden B.J. Maginnis, Chair; Ruth Butler, Catherine Wilkinson Zemer

1987 Keith Christiansen for *Caravaggio and 'L' esempio davanti del naturale* (1986). Committee: Henry Adams, Chair; Kathryn Linduff; David Van Zanten

1988 John Malcolm Russell for *Bull's for the Palace and Order in the Empire: The Sculptural Program of Sennacherib's Court VI at Nineveh* (1987). Committee: Keith Christiansen, Chair; James Cahill; Franklin Toker

1989 Edward Kaufman for *E.B. Lamb: A Case Study in Victorian Architectural Patronage* (1988). Committee: John Russell, Chair; Elizabeth Johns; Thomas Reese

1990 Lynn F. Jacobs for *The Marketing and Standardization of South Netherlandish Carved Altarpieces: Limits on the Role of the Patron* (1989). Committee: Edward Kaufman, Chair; Thalia Gouma-Peterson; Debra Pincus

1991 Patricia Leighten for *The White Peril and L'Art negre: Picasso, Primitivism, and Anticolonialism* (December 1990). Committee: Suzanne Preston Blier, The Getty Center for the History of Art & the Humanities, Chair; John Clarke, University of Texas, Austin; Linda Hults, College of Wooster

1992 Joseph Siry for *Frank Lloyd Wright's Unity Temple and Architecture for Liberal Religion in Chicago, 1885-1909* (June 1991). Committee: Patricia Leighten, University of Newark, Delaware, Chair, Charles Edwards, University of Texas, Austin; Linda Hults, College of Wooster

1993 Mary Jackson Harvey for *Death and Dynasty in the Bouillon Tomb Commissions* (June 1992) and Andrew Morrogh for *The Magnigici Tomb: A Key Project in Michaelangelo's Architectural Career* (December 1992). Committee: Patricia Leighten, chair, Univ. of Delaware, Newark; Caroline Bruzelius, Duke Univ.; Walter S. Gibson, Case Western Reserve Univ.; Joseph Siry, Wesleyan Univ.

1994 Roger Benjamin for *The Decorative Landscape, Fauvism, and the Arabesque of Observation* (June 1993) Committee: Walter S. Gibson, Chair, Case Western Reserve Univ.; Aimee Brown Price, New York; Joseph Siry, Wesleyan Univ.

1995 Anne Burkus-Chasson for *Elegant or Common? Chen Hongshou's Birthday Presentation Pictures and His Professional Status* (June, 1994). Committee: Walter S. Gibson, Chair, Case Western Reserve Univ.; Francoise Forster-Hahn, Univ. of CA, Riverside; Judith Oliver, Colgate Univ.; Joseph Siry, Wesleyan Univ.

1996 Ladislav Kesner, National Gallery of Prague, Czeck Republic for *Likeness of No One: (Re)presenting the First Emperor's Army* (March, 1995). Committee: Irving Lavin, Chair, Institute of Advanced Study, Princeton; Hollis Clayson, Northwestern Univ.; Francoise Forster-Hahn, Univ. of CA, Riverside; Judith Oliver, Colgate Univ.

The Frank Jewett Mather Award

The Frank Jewett Mather Award, first presented in 1963 for art journalism, is awarded for published art criticism that has appeared in whole or in part in North American publications during the preceding year beginning September 1 and ending August 31. The award may be given for work that originated before the indicated period provided that such work extends into the award period. Attention is paid to the range of criticism that appears throughout the country.

Year	Committee	Recipient(s)
1963	Peter H. Selz; James S. Ackerman, Harvard Univ.; Herschel B. Chipp; Sam Hunter; Allen S. Weller	Lewis Mumford & Dore Ashton
1964	Arline B. Saarinen; John McAndrew; Creighton Gilbert, Yale Univ.	Creighton Gilbert & Harold Rosenberg
1965	S. Lane Faison, Jr.; George Hamilton; Peter Selz	Brian O'Doherty & Max Kozloff
1966	Charles P. Parkhurst; Frank Trapp; Lincoln Johnson	Max Kozloff
1967	Lincoln Johnson; Ellen Johnson; Robert Goldwater; Robert Rosenblum	Barbara Rose
1968	Milton Brown; William Seitz; William Agee	Ada Louise Huxtable
1969	Samuel J. Wagstaff, Jr., Ada Louise Huxtable; Frederick S. Wight	Clement Greenberg
1970	Martin L. Friedman; Donald Judd; Robert Rosenblum	Alfred Frankenstein
1972	Shirley Blum, Chair; Alfred Frankenstein; Edward Fry	Lawrence Alloway
1973	Robert Rosenblum, Chair; Lawrence Alloway; Elizabeth Baker	Rosalind Krauss & Margit Rowell
1974	Rosalind Krauss & Margit Rowell, Co-Chairs; Hilton Kramer	Lincoln Kirstein & Anette Michaelson
1975	Tom Hess, Chair; Wayne Anderson; Irving Sandler, SUNY, Purchase	Lucy R. Lippard
1976	Tom Hess, Chair; Wayne Anderson; Irving Sandler, SUNY, Purchase	Betsy Baker
1977	Irving Sandler, SUNY, Purchase, Chair; Betsy Baker; Lucy Lippard	Amy Goldin
1978	Betsy Baker, Chair; Lucy Lippard; Alfred Frankenstein	Linda Nochlin
1979	Alfred Frankenstein, Chair; Linda Nochlin, Vassar College; Robert Rosenblum	John Russell
1980	Alfred Frankenstein, Chair; Linda Nochlin, Vassar College; Robert Rosenblum	Peter Schjeldahl
1981	Franz Schulz, Lake Forest College; Linda Cathcart; Peter Schjeldahl	Robert Rosenblum
1982	Kirk Varnedoe, Inst. of Fine Arts, NYU, Chair; Jan Butterfield, Amy Newman	Robert Hughes
1983	Jeanne Siegel, Chair; Brian O'Doherty; Dianne Vanderlip	Donald Kuspit
1984	Janet Kardon, Chair; Brenda Richardson; John Russell	Leo Steinberg
1985	Jane Livingston, Chair; Robert Berlind; Jonathan Fineberg, Univ. of Illinois	Robert Hughes
1986	Melinda Wortz, Chair; Bill Olander; Moira Roth	Benjamin Buchloh
1987	Ruth Weisberg, Univ. of Southern CA, Chair; Franz Schulz, Lake Forest College; Joan Marter	Carter Ratcliff

1988	Susan Larsen, Chair; Thomas McEvilley	Germano Celant
1989	Robert Storr, Chair; Yve-Alain Bois; Arlene Raven	Douglas Crimp
1990	Douglas Crimp, Chair; Hunter Drohojowska; Xenia Zed	Martha Gever & Jan Zita Grover
1991	Jonathan Fineberg, Univ. of IL, Chair; Shifra Goldman, Rancho Santiago College; Patricia Mathews, Oberlin Collge	Lowery Sims
1992	Lowery Sims, Metropolitan Museum of Art, Chair; Joan Hugo, CA Institute of the Arts; John Kissick, PA State Univ.	Shifra Goldman & Eleanor Heartney
1993	Lowery S. Sims, Chair, Metropolitan Museum of Art; Joan Hugo, CA Institute of the Arts; Victor Margolin, Univ. of IL, Chicago	Thomas McEvilley
1994	Victor Margolin, Univ. of IL, Chicago, Chair; David Carrier, Carnegie Mellon Univ.; Frances Colpitt, Univ. of TX; & Joan Hugo, CA Institute of the Arts	Dave Hickey
1995	Frances Colpitt, Chair, Univ. of Texas; David Carrier, Carnegie Mellon Univ.; Victor Margolin, Univ. of IL, Chicago; Suzanne Muchnic, Independent artist, Los Angeles	Jan Avgikos
1996	Frances Colpitt, Chair, Univ. of TX; David Carrier, Carnegie Mellon Univ.; Thomas McEvilley, *Artforum*; Suzanne Muchnic, Independent artist, LA	Arthur Coleman Danto

Distinguished Teaching of Art Award

The Distinguished Teaching of Art Award, established in 1972, is presented to an artist of distinction who has developed a philosophy or technique of instruction based on his/her experience as an artist; has encouraged his/her students to develop their own individual abilities; and/or has made some contribution to the body of knowledge loosely called theory and understood as embracing technical, material, aesthetic and perceptual issues.

Year	Committee	Recipient
1973	Ed Wilson, Chair; Garo Antreasian; William Bailey; Katherine Kuh; George Rickey	Josef Albers
1974	Ed Wilson, Chair; Al Held; Rudy Pozzatti; Barbara Rose; Miriam Schapiro, Donald Judd	Tony Smith
1975	Rudy Pozzatti, Chair; Dore Ashton; William Bailey; Miriam Schapiro	Philip Guston
1976	Rudy Pozzatti, Chair; Dore Ashton; William Bailey; Miriam Schapiro	Jack Tworkov
1977	Miriam Schapiro, Chair; Natalie Charkow, David Pease	Grace Hartigan
1978	Miriam Schapiro, Chair; Natalie Charkow; David Pease	Mercedes Matter
1979	Wolf Kahn, Chair; Dore Ashton; Edward Betts; George Bunker; Jason Seley	Louis Finkelstein
1980	Rudy Pozzatti, Chair; Richard Black; Nathan Oliviera; Clare Romano, William Walmsley	Mauricio Lasansk
1981	James McGarrell, Chair; Robert Gray; Howardena Pindell	Wayne Thiebaud
1982	Ed Colker, Chair; Jerome Hausman; Wayne Thiebaud	Gyorgy Kepes
1983	Sandy Wormfeld, Chair; Joan Brown; Grace Hartigan	Elmer Bischoff
1984	Barbara Zucker, University of Vermont, Chair; Peter Plagens; Roy Slade	Pat Adams, Bennington
1985	Ellen Lanyon, Chair; Robert Arneson, Univ. of CA, Davis; Nancy Graves	Leon Golub, Rutgers Univ.
1986	William Bailey, Chair; Pat Adams, Bennington College; Wayne Thiebaud, Univ. CA, Davis	Bernard Chaet, Yale Univ.
1987	Cynthia Carlson, Chair; Roger Gilmore, School of the Art Institute of Chicago; Leonard Lehrer; Arizona State University, Tempe	George McNeil, Pratt Institute, Brooklyn
1988	Beatrice Rivas Sanchez, Kansas City Art Institute, Chair; George Bayliss, Tyler School of Art, Temple Univ.; Nancy Macko, Scripps College	Wilbur Niewald, KS City Art Institute
1989	Nancy Macko, Chair; George Bayliss; Beatrice Rivas Sanchez, Kansas City Art Institute	Vivian Browne, Rutgers
1990	Vivian Browne, Rutgers University, Chair; Harry Nadler; Adolf Rosenblat	Robert Blackburn, Printmaking Workshop
1991	Leonard Hunter, San Francisco State Univ., Chair; Robert Blackburn, Printmaking Workshop; Suzanne Stephenson, Eastern Michigan Univ.	William Daley, Univ. of the Arts & Sylvia Lark, Univ. of CA, Berkeley
1992	Murry DePillars, Virginia Commonwealth Univ., Chair; Leonard Hunter, San Francisco State Univ.; Carolyn Manosevitz, Austin Community College; Idelle Weber, Harvard Univ.	Vernon Fisher Univ. of North Texas
1993	Murry DePillars, Chair, Virginia Commonwealth University; Joan Backes, KS City Art Institute; Carolyn Manosevitz, Austin Community College; Idelle Weber, Harvard Univ.	Richard Carlyon, VA Commonwealth Univ.
1994	Murry DePillars, VA Commonwealth Univ., Chair; Joan Backes, South Dartmouth, MA; Diane Burko, Community College of Philadelphia; Carolyn Manosevitz of Austin Community College	Paul Brach
1995	Joan Backes, Co-chair, South Dartmouth, MA; Diane Burko, Co-chair, Community College of Philadelphia; Patricia Mainardi, CUNY Graduate Center; Raymond Saunders, California College of Arts and Crafts	Jules Heller, Arizona State Univ.

1996	Diane Burko, Chair, Community College of Philadelphia; William Conger, Northwestern Univ.; Ofelia Garcia, Independent artist, Philadelphia; Joseph Ruffo, Univ. of Nebraska; Raymond Saunders, California College of Arts & Crafts	Edna Andrade, Philadelphia College of Art

Distinguished Teaching of Art History Award

The Distinguished Teaching of Art History Award, established in 1977, is awarded to an individual who has been actively engaged in teaching for most of his/her career. Among the range of criteria that may be applied in evaluating candidates are: inspiration to a broad range of students in the pursuit of humanistic studies; rigorous intellectual standards and outstanding success in both scholarly and class presentation; contribution to the advancement of knowledge and methodology in the discipline including integration of art historical knowledge with other disciplines; and aid to students in the development of their careers.

Year	Committee	Recipient
1977	Lorenze Eitner, Chair; Anne Coffin Hanson, Yale Univ.; Leo Steinberg; Beth Mandelbaum;	Alexander Soper
1978	Lorenze Eitner, Chair; Anne Coffin Hanson, Yale Univ.; Beth Mandelbaum; Leo Steinberg	Ellen Johnson, Emerita, Oberlin College
1979	Kathleen Weil-Garris, IFA, NYU, Chair; Leopold Ettlinger; William R. Rearick	Horst W. Janson, NYU
1980	Wallace Tomasini, Chair; Ruth Butler; Wanda Corn	Phoebe B. Stanton, Emerita, Johns Hopkins Univ.
1981	Lucy Freeman Sandler, NYU, Chair; Marvin Eisenberg; Albert Elsen	Meyer Shapiro, Emeritus, Columbia Univ.
1982	Howard Hibbard, Chair; Ilene Forsyth; Charles Rhyne, Reed College	Robert Herbert, Yale Univ.
1983	Henry Millon, CASVA, NGA, Chair; Walter Cahn, Yale Univ.; Martha Kingsbury, Univ. of Washington	Oleg Grabar, Harvard Univ.
1984	William C. Loerke, Chair; Beatrice Farwell; David Rosand	Howard McP. Davis, Columbia Univ.
1985	Howard McP. Davis, Columbia Univ., Chair; Elizabeth Johns, Univ. of Pittsburgh; Alfred Moir	Father Harrie Vanderstappen, Univ. of Chicago
1986	Ann Sutherland Harris, Chair; Julius S. Held; David Huntingon	Esther Gordon Dotson, Cornell Univ.
1987	Carol Krinsky, N.Y.U., Chair; Eleanor Greenhill, Univ. of TX, Austin; Peter Walch, Univ. of New Mexico Art Museum	Marvin Eisenberg, Univ. of Michigan & Richard Krautheimer, Emeritus, IFA, New York University
1988	Eleanor Tufts, Southern Methodist Univ., Chair; Richard Carrott, Univ. of California, Riverside; Patricia Rose, Florida State Univ.	Pamela Askew, Professor Emerita, Vassar College
1989	James Ackerman, Harvard University, Chair; Charles Cuttler, Univ. of Iowa; Beatrice Farwell, Univ. of California, Santa Barbara	Fred Licht, Boston Univ. & Whitney Stoddard, Williams College
1990	John Paoletti, Wesleyan University, Chair; Peter Parshall, Reed College; Linda Seidel, Univ. of Chicago (Newly instituted award recognizing a junior professor's achievement in teaching)	Hollis Clayson, Northwestern Univ.
1991	Hollis Clayson, Northwestern Univ., Chair; Jeff Donaldson, Howard Univ.; Zirka Filipiczak, Williams College	James Ackerman, Harvard Univ. & Timothy J. Clark, Univ. of California, Berkeley
1992	Susan Barnes, Dallas Museum of Art, Chair Anne Hanson, Yale Univ.; Lilien Robinson, George Washington Univ.; Mark Thistlewaite, Texas Christian Univ.	Egbert Haverkamp-Begemann Institute of Fine Arts, NYU
1993	Susan Barnes, Chair, Dallas Museum of Art; Anne Hanson, Yale Univ.; Linda Stone-Ferrier, Univ. of Kansas; David Wilkins, Univ. of Pittsburgh	James Holderbaum, Smith College

1994	Susan Barnes, Dallas Museum of Art, Chair; Linda Stone-Ferrier, Univ. of Kansas; David Wilkins, Univ. of Pittsburgh	John Rosenfield, Emeritus, Harvard Univ.
1995	Linda Stone-Ferrier, Chair, Univ. of Kansas; Susan J. Barnes, Dallas Museum of Art; David Levine, Souther Connecticut State Univ.; David Wilkins, Univ. of Pittsburgh	James Cahill, Univ. of California, Berkeley
1996	Patricia Mainardi, Chair, City Univ. of New York; James Cahill, Univ. of California, Berkeley; Alessandra Comini, Southern Methodist Univ.; David Levine, Southern Connecticut State Univ.	Jules D. Prown, Yale Univ.

Alfred H. Barr, Jr. Award for Museum Scholarship

The Alfred H. Barr, Jr. Award for museum scholarship was established in 1980, in honor of a former director of the Museum of Modern Art and scholar of early 20th-century painting. It is presented to the author or authors of an especially distinguished catalogue in the history of art, published in any language during the penultimate calendar year under the auspices of a museum, library or collection. Catalogues of public or private collections or significant portions thereof and exhibition catalogues are eligible. Authors must be citizens or permanent residents of the United States, its territories, Canada or Mexico.

Year	**Author and Publication**
1981	Kurt Weitzmann, Margaret English Frazer, et al for *Age of Spirituality: Late Antique and Early Christian Art, Third to Seventh Century*. Committee: Johns Walsh, Jr., Chair; Hilton Kramer; Thomas Lawton
1982	Wen Fong, et al for *Great Bronze Age of China*. Committee: Henry Hopkins, Chair; Frederick Cummings; Alan Rosenbaum
1983	Clifford Ackley for *Printmaking in the Age of Rembrandt*. Committee: Ann Sutherland Harris, Chair; Thomas W. Leavitt; Patrick M. de Winter
1984	H. Diane Russell for *Claude Lorraine, 1600-1682*. Committee: Margaret Frazer, Chair; Wayne Begley; Hayden Maginnis
1985	Peter Sutton for *Masters of Seventeenth-Century Dutch Genre Painting*. Committee: H. Diane Russell, Chair; Joseph Rishel; Sherman Lee
1986	Linda Schele and Mary Ellen Miller for *The Blood of Kings: Dynasty and Ritual in Maya Art*. Committee: Maryan Ainsworth, Metropolitan Museum of Art, Chair; George Goldner; Jan Muhlert
1987	Jonathan Wordsworth, Michael C. Jaye, Robert Woof, with the assistance of Peter Funnell for *William Wordsworth and the Age of English Romantics*. Committee: George Goldner, Chair; Linda Ayres; Charles Moffett
1988	Keith Christiansen, Lawrence Kanter, Carl Brandon Strehlke for *Painting in Renaissance Siena: 1420-1500* (Metropolitan Museum of Art, dist. Harry N. Abrams). Committee: Edith Tonelli, Wight Art Gallery, UCLA., Chair; Samuel Sachs; Lowery Sims, Metropolitan Museum of Art
1989	Elizabeth Broun for *Albert Pinkham Ryder* (Smithsonian Institution Press) and Donna DeSalvo for *"Success is a Job in New York..."; The Early Art and Business of Andy Warhol* (Grey Art Gallery, NYU and Carnegie Museum of Art). Committee: Kenneth Silver, NY Univ., Chair; Mari Carmen Ramirez-Garcia, Archer M. Huntington Gallery, Univ. of TX; Judith Stein, PA Academy of the Fine Arts
1990	Julia Brown Turrell for *Rule Without Exception: Lewis Baltz* (Des Moines Art Center in association with Univ. of NM Press). Committee: Judith Stein, PA Academy of Fine Arts, Chair; Kevin Consey, Museum of Contemporary Art, Chicago; Harry Rand, National Museum of American Art, S.I.
1991	Stephanie Barron, ed., with contributions by Peter Guenther, et. al., for *"Degenerate Art": The Fate of the Avant-Garde in Nazi Germany* (Los Angeles County Museum of Art in association with Harry N. Abrams Press). Committee: Judith Stein, Chair, PA Academy of Fine Arts; Kevin Consey, Chicago Museum of Contemporary Art; Judi Freeman, Los Angeles County Museum of Art; Sidra Stich, independent curator
1992	Raymond Bellour and Mary Lea Bandy, for *Jean-Luc Godard: Son + Image* (Museum of Modern Art) Committee: Kevin Consey, Chicago Museum of Contemporary Art, Chair; Judi Freeman, Portland Museum of Art in Maine; Joaneath Spicer, Walters Art Gallery; Sidra Stich, Berkeley
1995	Richard Barnhart for *Painters of the Great Ming: The Imperial Court and the Zhe School*. Committee: Joaneath Spicer, Chair, Walters Art Gallery; Judi Freeman, Portland Museum of Art, Maine; Ann Gunter,

Arthur M. Sackler Gallery; Peter Selz, Univ. of California, Berkeley; Sidra Stich, Berkeley

1996 Henry A. Millon, National Gallery and Vittorio Magnago Lampugnani for *The Renaissance from Brunelleschi to Michelangelo: The Representation of Architecture* (Catalogue for an exhibition at the Palazzo Grassi, Venice). Committee: Joaneath Spicer, Chair, Museum of Contemporary Art; David Binkley, Nelson Atkins Museum of Art; Ann Gunter, Arthur M. Sackler Gallery; Peter Selz, Univ. of California, Berkeley; George Shackleford, Museum of Fine Arts, Houston

Artist Award for A Distinguished Body of Work, Exhibition, Presentation or Performance

The Artist Award for a Distinguished Body of Work, Exhibition, Presentation or Performance, first presented in 1988, is a peer award given for work mounted in the penultimate year preceding the award by an artist who is a citizen or permanent resident of the United States, its territories, Canada or Mexico. The award will be based on the recommendation of a national selection committee in consultation with regional committees (using the regional divisions established by the N.E.A. in its granting procedures). The committees will not meet but be nomination gathering regional groups. One representative from each group would then be on a National Committee that would meet. Only artists should be on the jury/panel. The National and Regional committees should be selected with attention to geographic representation as well as media or disciplinary representation.

Awards must have credibility. The selection committees for the Award for a Distinguished Body of Work and the Distinguished Artist Award for Lifetime Achievement could generate nominations and documentary material as well as receive nominations and documentation from the CAA membership. No self nominations are allowed.

Year	Committee	Recipient
1988	Ruth Weisberg, Chair; Keith Achepohl; Diane Burko; Houston Conwill; James McGarrell; Patti Warashina	Jacob Lawrence
1989	Diane Burko, Chair; Houston Conwill; James McGarrell; Gladys Nilsson; Betty Woodman	Elizabeth Murray
1990	Houston Conwill, Chair; Phyllis Bramson; Ruth Fine; Mary Lovelace O'Neal; Juan Sanchez	Howardena Pindell
1991	Phyllis Bramson, Univ. of IL, Chicago, Chair; Richard Posner, St. Paul, MN; Susan Rankaitis, Scripps College; Juane Quick-To-See Smith, Corrales, NM; Larry Walker, GA State Univ.	Rachel Rosenthal
1992	Susan Rankaitis, Scripps College, Chair; Beauvais Lyons, Univ. of TN, Knoxville Antonio; Mendoza, OH State Univ.; Lorraine Peltz, Northwestern Univ.; Richard Posner, Univ. of Southern California	Anne Hamilton
1993	Susan Rankaitis, Chair, Scripps College; Tom Barrow, Univ. of NM; Robert Fichter, FL State Univ.; Beauvais Lyons, Univ. of TN, Knoxville; James Yood, Northwestern Univ.	Martin Puryear
1994	Beauvais Lyons, Univ. of TN, Chair; Tom Barrow, Univ. of NM; Martha Jackson Jarvis, Washington DC; James Yood, Northwestern Univ.	Lorna Simpson
1995	James W. Yood, Chair, Northwestern Univ.; Tom Barrow, Univ. of NM, Martha Jackson Jarvis, Independent artist, Washington, DC; Tom Nakashima, Catholic Univ; Idelle Webber, Independent artist, NY	Bruce Nauman
1996	Martha Jackson Jarvis, Chair, Independent artist, Washington, DC; Peter Frank, Independent artist, LA; Elaine King, Carnegie Mellon Univ.; Tom Nakashima, Catholic Univ.; Idelle Weber, Independent artist, NY	Gary Hill, The Donald Young Gallery

Distinguished Artist Award for Lifetime Achievement

The Distinguished Artist Award for Lifetime Achievement, first presented in 1988, celebrates the career of an artist who is a citizen or permanent resident of the United States, its territories, Canada, or Mexico. It is presented to an artist of note who, among other distinctions, has demonstrated particular commitment to his or her work throughout a long career and has had an important impact nationally and internationally on the field.

Year	Committee	Recipient
1988	Cynthia Carlson, Chair; Siah Armajani; John Baldasarri; Sharon Gold; Ray Yoshida	Joan Mitchell

1989	Sharon Gold, Chair; Deborah Butterfield; Sam Gilliam; Douglas Huebler; Joan Semmel	Louise Bourgeois
1990	Sam Gilliam, Chair; Audrey Flack; Keith Morrison; Anne Page; Esther Parada	Jacob Lawrence
1991	Ann Page, Univ. of Southern CA, Chair; Margo Kren, Kansas State Univ.; Joseph Mannino, Carnegie Mellon Univ.; John O'Connor, Univ. of Florida	Hans Haacke
1992	Joseph Mannino, Carnegie Mellon Univ., Chair; Camille Billops, New York; Philip Chen, Northwestern Univ.; Margaret Lazzari, Univ. of Southern California	Rupert Garcia, San Jose State Univ.
1993	Joseph Mannino, Chair, Carnegie Mellon Univ.; Pat Adams, Bennington College; Sam Gilliam, Washington, DC; Margaret Lazzari, Univ. of Southern California; Harry Rand, National Museum of American Art	Willem de Kooning
1994	Harry Rand, National Museum of American Art, Chair; Pat Adams, Bennington College; Margaret Lazzari, Univ. of Southern California	Helen Frankenthaler
1995	Harry Rand, Chair, National Museum of American Art; Pat Adams, Bennington College; Rupert Garcia, Independent artist, California; Joyce Kozloff, Independent artist, NY; Margaret Lazzari, Univ. of Southern California	Ida Applebroog
1996	Deborah Willis, Chair, Smithsonian Institute; Rupert Garcia San Jose State Univ., CA; Richard Hunt, Independent artist, Chicago; Joyce Kozloff, Independent artist, New York	Manuel Alvarez Bravo, Photographer, Mexico City

College Art Association/National Institute for Conservation Joint Award for Distinction in Scholarship and Conservation

The CAA/NIC Joint Award for Distinction in Scholarship and Conservation was initiated in 1990 for an understanding contribution by one or more persons who, individual or jointly, have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art. This committee has at least four members and no more than six; two from the NIC and not more than four from the CAA.

Year	Recipient
1991	Gridley McKim-Smith, Greta Andersen-Bergdoll, Richard Newman, Andrew Davidhazy for *Examining Velazquez*. Committee: Maryan Ainsworth, Metropolitan Museum of Art and Marcia Hall, Tyler School of Art, Temple Univ. for CAA; Ross Merrill, National Gallery of Art and Joyce Hill Stoner, Univ. of DE for NIC
1992	Robert L. Feller, Director Emeritus, Research Center on the Materials of the Artist and Conservator, Mellon Institute. Committee: Maryan Ainsworth, Metropolitan Museum of Art and Gridley McKim-Smith, Bryn Mawr College for CAA; Barbara Heller, Detroit Institute of Arts and Ross Merill, National Gallery of Art for NIC
1993	Arthur Wheelock, curator, National Gallery of Art. Committee: Marcia Hall, Temple Univ. and Gridley McKim-Smith, Bryn Mawr College for CAA; Joyce Hill-Stoner, Univ. of DE and Barbara Heller, Detroit Institute of Arts for NIC.
1994	Maryan Ainsworth, Metropolitan Museum of Art. Committee: Marcia Hall, Temple Univ., Chair; E. Melanie Gifford, National Gallery of Art; and Arthur K. Wheelock, Jr., National Gallery of Art for CAA; Joyce Hill-Stoner, Univ. of DE; and Barbara Heller, Detroit Institute of Arts for NIC
1995	Molly Ann Aries, Indiana Univ. Committee: Arthur K. Wheelock, Jr., Chair, National Gallery of Art; James Coddington, Museum of Modern Art, NY; Inge-Lise Eckman; E. Melanie Gifford, National Gallery of Art; Debbie Hess Norris, Univ. of Delaware
1996	Marjorie B. Cohn, Fogg Art Museum and Harvard Univ. Art Museum. Committee: Arthur K. Wheelock, Jr., Chair, National Gallery of Art; James Coddington, Museum of Modern Art, NY; E. Melanie Gifford, National Gallery of Art; Debbie Hess Norris, Univ. of Delaware; Jonathan Thornton, SUNY, Buffalo

CAA Special Award for Lifetime Achievement

Year	Recipient
1995	A special award to recognize Meyer Shapiro, a CAA member since 1926. In 1931, the CAA published his dissertation on the sculptures in the French Abbey at Moissac. Shapiro went on to become one of the most distinguished American art historians of the 20th century.

CAA Affiliated Societies

Groups of artists or scholars are welcomed whose goals are generally consonant with those of CAA, with a view to facilitating and enhancing intercommunication and mutual enrichment. To be recognized by CAA as an affiliated society, a group must be national in scope and must present evidence that it is primarily, or in large part, committed to the serious practice and advancement of the visual arts, or to the study of some broad, major area of the history of art; and it must possess a formal organizational structure, i.e., elected officers, an identifiable membership, and such signs of ongoing activity as a newsletter, periodical, exhibition record, or other documentation.

American Committee for South Asian Art ACSAA, founded 1966. Membership: 400. Annual dues: $25 regular; $10 student and unemployed; $30 institutional; $50 contributing; $100 sustaining. Purpose: to promote the understanding of the arts of South Asia and related areas including India, Pakistan, Nepal, Bangladesh, Sri Lanka, and Southeast Asia. ACSAA publishes a biannual newsletter, supports a continuing slide project, and holds a major symposium every two years. Secretary: Dorothy Fickle, 6405 N.E. Baker Hill Rd., Bainbridge Island, WA 98110.

American Society for Hispanic Art Historical Studies ASHAHS, founded 1975. International membership: 150. Annual dues: $12.50 regular; $7.50 students; $17.50 institutional. Purpose: to promote the study of Spanish and Portuguese art through meetings, a newsletter, and other means it deems appropriate. ASHAHS presents an annual Eleanor Tutts Award for an outstanding publication and an annual photography grant to a graduate student writing a dissertation on an aspect of Hispanic art. General secretary: Marcus B. Burke, 295 Glenbrook Rd., Stamford, CT 06906: 203/348-2919.

American Institute for Conservation of Historic and Artistic Works AIC, founded 1958. Membership: 2,800. Annual dues: $85 individual; $30 students and retirees, $130 institutional and business affiliates. Purpose: to promote the importance of the conservation of cultural property and advance knowledge and improve methods of conservation needed to protect, preserve, and maintain the condition and integrity of historic and artistic works. AIC's *Code of Ethics and Standards of Practices* define appropriate conduct for the field. AIC holds an annual conference and publishes a bimonthly newsletter (*AIC News*), a scholarly journal (*Journal of the American Institute for Conservation*) issued three times per year, an annual membership directory, and other occasional publications. The specialty/subgroups—architecture, books and paper, conservators in private practice, objects, paintings, photographic materials, textiles, and wooden artifacts—provide a technical focus for educational exchanges through programs and publications. AIC also sponsors occasional courses and seminars on technical subjects. The Conservation Services Referral System, a roster drawn from the AIC membership, is operated by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC). The service helps museums, libraries, and other cultural institutions as well as individuals locate and select appropriate conservation services. Executive Director: Sarah A. Rosenberg, AIC, 1400 16th St., NW, Suite 340, Washington, DC 20036; 202/232-6636; fax 202/232-6630.

Art Libraries Society of North America ARLIS/NA, founded 1972. Membership: 1,350. Annual dues: $55 individual; $35 student; $75 institutional and business affiliate. Purpose: to promote the development, good management, and enlightened use of all art libraries and visual resources collections, and to further the interests and goals of all professionals involved with the organization and retrieval of art information. The society holds an annual conference, sponsors two annual awards for excellence in art-related activities, and publishes *Art Documentation* quarterly, *ARLIS/NA Update* bimonthly, an annual *Handbook and List of Members*, and two monograph series. Executive Director: Lori Bahrman, 3900 E. Timrod St., Tucson, AZ 85711; 602/881-8479; fax 602/322-6778.

Arts Council of the African Studies Association ACASA, founded 1982. Membership: 750. Annual dues: $25 regular and institutional; $10 special (students, unemployed, retired). Purpose: to promote scholarship, communication, and collaboration among scholars, artists, museum specialists, and others interested in African and African Diaspora arts. ACASA's business meeting is held at the ASA annual conference; ad hoc meetings are held at the CAA conference. Members receive the ACASA newsletter three times a year. Secretary-treasurer: Kathy Curnow, Art Department, Cleveland State University, Cleveland, OH 44115; 216/687-2105; fax 216/932-1315; KCURNOW@CSUOHIO. EDU.

Association of College and University Museums and Galleries ACUMG, founded 1979. Institutional membership $225; individual membership $75. Annual dues: institutional $35; individual $20. Purpose: to address the professional, educational, ethical, and financial issues relevant to academic museums and galleries of all disciplines: art, history, and science. The association supports continued improvement of professional and ethical surveys, national and regional conferences, and presentations at annual professional meetings including AAM, CAA, AASLH, AAMD, and NCAA. ACUMG publishes *News and Issues*, a quarterly, and an annual newsletter of articles. Founded as an Affiliate Professional Organization of the American Association of Museums, ACUMG is a network of museums and galleries affiliated with academic institutions throughout North America. President: Peter Tirrell, Oklahoma Museum of Natural History, Univ. of Oklahoma, 1335 Asp Ave., Norman, OK 73019-0606; 405/325-4712; fax 405/325-7699.

Associations of Historians of Nineteenth-Century Art AHNCA, founded 1994. Membership: 200+. Annual dues: suggested $15, minimum $10; foreign minimum $15. Purpose: to foster communication and collaboration among historians of 19th-century art through such activities as research conferences and a newsletter. AHNCA holds an annual meeting and program at the annual CAA conference and publishes an annual directory of historians of 19th-century art as well as the biennial newsletter. Pres.: Patricia Mainard; Sec.: Nina Athanasoglou-Kallmyer; Treasurer: Sally Webster; Newsletter Ed.: Petraten-Doeschate Chu. Business office: AHNCA, Dept. of Art History, CUNY Graduate Center, 33 W. 42 St., NY, NY 10036-8099.

Association of Research Institutes in Art History ARIAH, incorporated in 1988. Full members: 13 (American Academy in Rome; American Antiquarian Society, Worcester, MA; Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC; Centre Canadien d'Architecture/Canadian Centre for Architecture, Montreal; Dumbarton Oaks, Washington, DC; Getty Center for the History of Art and the Humanities, Santa Monica, CA; Huntington Library, Art Collections, and Botanical Gardens, San Marino, CA; Instituto de Investigaciones Esteticas, Mexico City; J. Paul Getty Museum, Malibu, CA; Metropolitan Museum of Art, New York; Smithsonian Institution, Washington, DC; Winterthur Museum, Garden, and Library, Winterthur, DE; Yale Center for British Art, New Haven, CT). Affiliate members: 2 (American School of Classical Studies at Athens; Paul Mellon Centre for studies in British Art, London). Purpose: to advance education and scholarly research by institutes of advanced research in art history and related disciplines; to provide general and continuing information about the scholarly activities and contributions of the member centers and to exchange administrative, scholarly, and research information; to encourage cooperation among the member institutions in the development of joint research projects and other programs such as fellowships and lecture series; and to help fund cooperative projects and programs among the member institutions. ARIAH meets twice yearly, in October and during the CAA annual conference in February. Chair: Herbert H. Hymans, Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Suite 400, Santa Monica, CA 90401-1455; 213/458-9811; fax 213/458-6661. Secretary: Anne-Marie Logan, Yale Center for British Art, 1080 Chapel St., New Haven, CT 06520; 203/432-2846; fax 203/432-9695. Bitnet: Britishl&YALEADS.

Association for Textual Scholarship in Art History ATSAH, founded in 1991. Membership: 45. Annual dues: $20 U.S.; $25 overseas, payable every other year. Purpose: to promote the study and publication of art-historical primary sources and to facilitate communication among scholars working with art literature. The association publishes a biannual newsletter to disseminate information about ongoing scholarship, publications, and conferences and arranges discounts for members on reprints and modern editions of texts. ATSAH organizes a conference session every two years in conjunction with the Society of Textual Scholarship meeting at CUNY and holds its annual business meetings at CAA conferences. President: Janis Bell, 320 Oakland Park Ave., Columbus, OH 43214; 614/447-8983; fax 614/447-8983; e-mail: BELL@KENYON.EDU.

Catalogue Raisonné Scholars Association CRSA, founded 1993. Membership: 50. Annual dues: $10; $15 overseas. Purpose: to meet and discuss issues pertaining to the catalogue raisonnés. To provide a scholarly forum for those doing catalogue raisonné projects so that problem-solving methods can be shared and discussed. President: Gail Levin, 125 E. 84 Street, #1, NY, NY 10028

Design Forum: History, Criticism, and Theory DF, founded 1983. Membership: 185. Annual dues: $10. Purpose: to nurture and encourage the study of design history, criticism, and theory and to provide, through its various events, better communication among its members, the academic and design community, and the public at large. DF holds an annual meeting in conjunction with the CAA annual conference and an autonomous symposium on design. The DF newsletter, *Object Lessons*, founded 1990, is published occasionally. Co-Chairs: Joseph Ansell, Otterbein College, and Richard Martin, Costume Institute, Metropolitan Museum of Art, Fifth Ave. at 82nd St., New York, NY 10028; 212/570-3908; fax 212/570-3970.

Foundations in Art: Theory and Education FATE, founded in 1977. Membership: 450. Annual dues: $20. Purpose: a national organization concerned with college level introductory art courses in both studio and art history. FATE aims to promote discussion, analysis, focus, strategies, goals, and understanding in this area of the art curriculum. The FATE newsletter, journal (*FATE in Review*), and regional/national conferences provide a platform and vehicle for exchange and publication. President: Janet Ballweg, Bowling Green State University, Fine Arts Building, Bowling Green, OH 43403; 419/372-8515. For membership, contact FATE secretary: Nevin Mercede, 2160 Tower Grove St., #2 South, St. Louis, MO 63110; 314/771-3170.

Gay and Lesbian Caucus GLC, founded 1989. Membership: 300. Annual dues: $25 employed; $5 low income and students. Purpose: to encourage, nurture, and publicize the study of gay and lesbian art history, theory, criticism, and studio practice. The caucus serves as a conduit of information and ideas, a sponsor of academic exchange, a means of social contact, and through all of these, works for the greater visibility of lesbian and gay people in the arts, and above all, the greater equality of gays and lesbians in our society. The caucus publishes a regular newsletter and sponsors panels at the CAA annual conference. Co-Chairs: Flavia Rando, Rutgers Univ., 103 St. Marks Place, New York, NY 10009; and Jonathan Weinberg, History of Art, Yale University, 560 W. 43 St., New York, NY 10036. Secretary: Christopher Reed. Send membership dues to: Joseph Ansell, Otterbein College, 247 East Blenkner St., Columbus, OH 43206.

Historians of British Art HBA, founded 1992. Membership: 200. Annual dues: $10 professional; $5 students. Purpose: to foster communication and to promote the study and sharing of ideas among art historians, art history graduate students, museums, galleries, and all scholars, professionals, and organizations interested in any aspect of the history of British art. HBA holds an annual meeting and session at the CAA annual conference. Scholarly conferences are held every 1-2 years. The *HBA Newsletter* is published biannually. A *Directory of HBA Members* is available upon request. A $100 prize is awarded annually for the best book on a British art topic A $200 travel grant is also awarded annually to a graduate student presenting a paper at the CAA affiliates session. President: Jody Lamb, Ohio University, Seigfred Hall, Athens, OH 45701; 800/766-8278; fax 614/593-0457.

International Center of Medieval Art ICMA, founded 1956. Membership: 1,200. Annual dues: $35 active (U.S. only); $40 (all other countries); $15 students (all countries); $50 institutional; $100 contributing; $500 sustaining; $1,000 benefactor. Purpose: to promote the study of medieval art and civilization from A.D. 325 to 1500. ICMA publishes a scholarly journal, *Gesta*; a newsletter; a list of dissertations on medieval art; and two continuing series, *The Census of Romanesque Sculpture in North American Collections* and *The Census of Gothic Sculpture in North American Collections*. ICMA also organizes symposia and supports the publication of the resulting papers. Administrator: Martha Easton, ICMA, Cloisters, Fort Tryon Park, NY, NY 10040; 212/928-1146.

Historians of Netherlandish Art HNA, founded 1983. Membership: approx. 500. Annual dues: $10 student; $20 regular; $75 supporting; $100 patron; $200 benefactor; $100 institutional. Purpose: to foster communication and collaboration among historians of Northern European art from about 1350 to 1750. HNA holds an annual meeting and program in conjunction with the CAA annual conference, publishes two newsletters per year and a *Directory of Members* and holds scholarly conferences every 3-5 years. Secretary-Treasurer: Corine Schleif, School of Art, Arizona State Univ., Tempe, AZ 85287-1505; 602/965-3223.

Italian Art Society IAS, founded 1986. Membership: 300+. Annual dues: $15 within the U.S.; $20 overseas, includes *Bibliography of Members' Publications* and *Newsletter*. Purpose: to foster communication among disciplines and scholarship devoted to the study of Italian art and civilization. IAS sponsors sessions at national conferences, including the International Congress on Medieval Studies and CAA, and publishes a newsletter in addition to the *Bibliography of Members' Publications*. President: Gary M. Radke, Director of Honors Program, Syracuse Univ., Syracuse, NY 13244-1200; 315/443-2759. Vice president: Anita Moskowitz, 420 Riverside Dr., Apt. 8G, NY, NY 10025; 212/316-3438. Secretary-Treasurer: Steven Bule, Art Dept., Brigham Young Univ., Provo, UT 84602.

National Council of Art Administrators NCAA, founded 1972. Membership: 200. Annual dues: $30. Purpose: to provide a forum for the exchange of ideas, the identification of problems, and the generation of shared solutions to the issues that confront visual art professionals in higher education today. NCAA is an organization representing programs in schools, colleges, and universities throughout the U.S. Membership is open to current and previous art department Chairs; deans, directors, and presidents of art schools; directors of University affiliated museums; and other persons dedicated to administrative quality in the visual arts in higher education. President: Charles Fensch, Univ. of Texas at El Paso, El Paso, TX 79968; (915)747-5146; e-mail:DROO%UTEP@UTEPVM.EP. UTEXAS.EDU. Administrative coordinator: Robert Shay, Ohio State Univ., Chair, Dept. of Art, 146 Hopkins Hall, 128 N. Oval Mall, Columbus, OH 43210; 614/292-5072; fax 614/292-1674.

North American Historians of Islamic Art NAHIA, founded 1983. Membership: 300. Annual dues: $10. purpose: to promote high standards of scholarship and instruction in the history of Islamic art; to facilitate communication among its members through meetings and through the *NAHIA Newsletter* and *Directory*; and to promote scholarly cooperation among persons and organizations concerned with the study of Islamic art. NAHIA holds periodic *majlis*, or meetings, of its members, often in conjunction with meetings of CAA or MESA (Middle East Studies Association). President: Nancy Micklewright, Dept. of History in Art, Univ. of Victoria, Victoria, British Columbia V8W 2Y2, Canada; 604/721-7943. Secretary-Treasurer: Carol Fisher, Kresge Art Museum, Michigan State Univ., East Lansing, MI 48824-1119; 517/353-9835; e-mail: NAHIA-1@MSU.BITNET.

Private Art Dealers Association PADA, chartered 1990. Membership: 60. Annual dues: $425. Purpose: to represent a select group of specializing dealers who work from nonpublic spaces. Election to membership, which is by invitation, is based on a dealer's experience, scholarship, ethics, and contributions to the arts community. PADA supports scholarship through public lectures, symposia, and grants. The association is a member of Confédération Internationale des Négotiants en Oeuvres d' Art (CINOA). PADA members receive a newsletter twice yearly. A directory of dealer members is published biannually. PADA, PO Box 872, Lenox Hill Station, NY, NY 10021; phone/fax: 212/741-7264.

Visual Resources Association VRA, founded 1982. Membership: 760. Annual dues: $40 North America; $55 foreign; $80-$299 contributing; $300 patron. Purpose: to establish a continuing forum for communication and to further research and education in the field of visual documentation. VRA-sponsored publications include a quarterly newsletter, the *VRA Bulletin*; a scholarly journal, *Visual Resources: An International Journal of Documentation*; and a number of monographs and special bulletins on various aspects of visual resources administration and image retrieval. The association organizes workshops and an annual conference. President: Sandra C. Walker, Dept. of Art, Univ. of Tennessee, 1715 Volunteer Blvd., Knoxville, TN 37996-2410; 615/974-3196; fax 615/974-3198; e-mail: SCWALKER@UTKVX.UTK.EDU.

Women's Caucus for Art WCA, founded 1972. Membership: 4,000. Annual dues: $30-$50 individual (sliding scale), with local chapter dues optional; $75 institutional. Purpose: to win parity in the valuation of creative and scholarly work by women; to create new opportunities for women to document, produce, and exhibit works; and to assemble for the exchange of ideas, experience, and constructive criticism. Members include artists, art historians, arts administrators, arts activists, publishers, conservators, educators, collectors, students, and friends of art. WCA offers a national network of 38 chapters, exhibitions, national publications, an annual exhibition and catalogue of honor awards, a quarterly newsletter (*UPDATE*), and an annual conference, which provides an occasion to teach, learn, present work, and celebrate scholarly and creative achievements by women. President: Helen Klebesadel, Wriston Art Center, Lawrence Univ., Appleton, WI 54912; 414/832-6645. National Office Executive Director: Essie Karp, WCA, Moore College of Art, 20th and the Parkway, Philadelphia, PA 19103; 215/854-0922; fax 215/854-0915.

The SHIP, Organization of Commercial Art Suppliers

Information based upon the writings of Charles A. Roper (1951), SHIP Historian; Harry W. Sears (1956); and Thomas B. Belzer (1995).

Exhibits of art materials by commercial suppliers have been an integral aspect of art education conferences since the beginning of professional art education organizations. The Western Drawing Teachers Association (which eventually became Western Arts) was founded in 1893 through the efforts of William S. Mack who was branch manager of the Prang Education Co., an art materials supplier. However, an organization of commercial suppliers of art materials did not occur until the meeting of the Western Arts Association, May 1923, at the Chase Hotel in St. Louis, Missouri, and officially went into operation as an actual part of the Western Arts Association Convention in Dayton, Ohio, May 1924.

A small group of art educators and exhibitors at the St. Louis Convention met together to discuss how the two groups could cooperate and improve their relationship, with the desire to draw more attention to the exhibits. During the discussion, Fred Bishop of The Frederick Post Company suggested that the commercial exhibitors form an organization. After spending the night thinking about the possibility of an organization, Ed Cherry, an ex-sailor and representative for Stanley Tools, Dr. Arthur Dean, and Frank Phillips felt that the basis of such an organization should be friendship and raised the question of selecting a suitable name. It is generally agreed that Dr. Dean, probably inspired by Cherry's sailor experience, suggested the organization be called The SHIP which, he said, signified faithfulness, stability, and honesty. The name was adopted and officers elected.

Two educators, Arthur Dean, formerly Professor of Vocational Education, Columbia University, and Carl T. Cotter, Director of Vocational Education, Toledo, Ohio, took a very active role in the early planning and discussions and continued to do so over a period of years. Dr. Dean was the only educator ever to hold an office in The SHIP.

At the early business meetings of The SHIP, several ideas were discussed as to how the exhibitors could get special attention and be readily identified at the conventions. It was decided that all members of The SHIP should wear a special badge and a white sailor hat while on duty. Identifying arm bands and ribbons showing title and rank of the various officers were to be worn during social occasions, a practice eventually discontinued. The first badge consisted, in part, of a replica of Old Ironsides, carrying out The SHIP theme. During the war years of 1941 to 1945, since it was not possible to obtain metal badges, a paper badge designed and printed by Bert Cholet was used.

Captain Frank Phillips and First Mate Ed Cherry devoted much thought and study concerning methods that would enable exhibitors to obtain the names and positions of all who visited the various booths. It was also their desire to have all persons attending the convention to visit all the exhibits. To accomplish these goals, they suggested a card of introduction be presented at each booth where it would be punched. Each person who registered as a member would proceed to visit all exhibits and have an individual booth number on the card punched at each booth. When all the numbers on the card were punched, the card was then deposited in a box designated by The SHIP for the drawing of prizes at the close of the convention. The prizes were furnished by the various exhibitors and were usually materials, books, and supplies that had been on display at the convention. The meeting at which the prizes were drawn usually had the largest attendance of all the meetings at the convention. This idea of Phillips and Cherry has come down through the years as a distinctive SHIP innovation and has been appraised as a most effective method to extend wholesome, friendly business relations.

Most of The SHIP members also attended the American Vocational Association Conventions. Of course, at one time art educators and vocational educators belonged to the same organization, i.e., the Western Drawing and Manual Training Association (1904-1919); Eastern Art and Manual Training Teachers Association (1909-1914); NEA Department of Manual Training and Art (1909-1913) and NEA Department of Vocational Education and Practical Arts (1913-1919). At the 50th Anniversary Convention of the American Vocational Association in St. Louis, 1956, citations were awarded to members of The SHIP who had served for 25 years for their contributions to The SHIP's activities.

Early in the history of The SHIP, the services of the organization were extended to take an active part in some of the state conventions. It was during the Captaincy of Waldo C. Wright that the state associations were first served by The SHIP. He wrote (December 1, 1930), "Various SHIP members are organizing all exhibitors at representative state meetings. This possibility opens a new era in SHIP history. Every member can increase the scope of SHIP activity and personally benefit by organizing exhibitors in whatever meetings he attends. Better exhibiting conditions and impartial entertainment are sufficient incentives—not to mention full recognition of the importance of commercial exhibits." This service was extended and had grown to include a total of 27 conventions and conferences by 1950.

The SHIP's convention involvement increased to such an extent that it became necessary to appoint a Representative to the National Art Education Association Council (1948-65) (See Chapter 2, NAEA Council SHIP Member), as well as to the governing bodies of the American Vocational Association, Western Arts Association, Eastern Arts Association, Southeastern Arts Association, Pacific Arts Association, American Industrial Arts Association, and the American Occupational Therapy Association. The SHIP's Council Representatives were appointed by the Captain for a two-year term and worked with the executive committees of the various associations in selecting convention cities and in formulating policies that were to bring about closer cooperation between the various association's membership and exhibitors.

The SHIP made its first scholarship award at the National Art Education Association Convention in New York City in 1951. At that time it was somewhat of an experiment but has continued for many years. It was felt that at this large convention (the four regionals meeting together for the first time), a substitute for separate prizes awarded by commercial concerns should be found because there would not be enough time in the crowded convention program to award two or three prizes from each exhibitor. The scholarship award(s) idea, conceived by a committee of The SHIP whose job was to organize the program of SHIP activities, was enthusiastically accepted by the SHIP membership. All the money for scholarships was raised from exhibitors at the NAEA Convention. In 1981, the award was renamed, it becoming the William H. Milliken, Jr. Scholarship in Art Education. Milliken had served many years on the NAEA Council as The SHIP Representative and had compiled a great photographic collection of NAEA members. (See Chapter 8, The SHIP Scholarship Award.)

Comparatively recently—at the 1986 NAEA New Orleans Convention—one of the commercial suppliers, Binney & Smith, hosted a reception in the evening of the first day of the convention for participants to view the Crayola Dream-Makers Children's Art Exhibition on display at the New Orleans Museum of Fine Arts. While the Louisiana Art Education Association and NAEA provided transportation to the Museum, Binney & Smith provided food and music/entertainment along with access to the exhibit. Many members of the LAEA dressed in costumes and paraded in Mardi Gras fashion. Because of the great success of this opening reception, it was the beginning of many such events which have become a tradition at the NAEA Conventions as noted in the following chart.

These receptions demonstrate the great support for school art education programs by Binney & Smith, as well as the other commercial suppliers of art materials. These opening night parties establish a mood of camaraderie for the convention for which all participants are grateful.

Since the greatly enlarged NAEA award program was initiated, for the most part around 1983-85, several commercial convention exhibitors have donated funds ($2,500 each, in 1996 a total of $10,000) for various award recipients—Chroma Acrylics sponsor for 11 years; American Art Clay Company for 8 years; Sax Arts & Crafts for 7 years; and Fiskars, Inc., beginning in 1996. Executives from these donating firms usually present the cash awards during general sessions and/or award luncheons at the NAEA conventions. National Division (Elementary, Secondary, Middle Level, Higher Education, Supervision and Administration, and Museum Education) art educators are presented $1,000 each. The National Art Educator receives $1,000, and the art educators in each of the Regions (Eastern, Pacific, Southeaster, and Western) and Divisions (Elementary, Secondary, Middle Level, Higher Education, Supervision and Administration, and Museum Education) receive $125. The National Art Education Association is very appreciative of these companies for their commitment to excellence in art education and for their generosity and outstanding support of the NAEA and its programs.

Other commercial convention exhibitors have donated funds for various NAEA activities; for example, the Dick Blick Company donated funds ($500) for the Retired Art Educators Affiliate in 1991, 1993, and 1995 (since this affiliate group cannot require dues). For all of these donations we are very grateful.

The Constitution and Bylaws were written during the second year of Mr. Wright's term as Captain and were officially adopted in Milwaukee, Wisconsin, December 10, 1930.

Year	City	Site	Special Feature
1987	Boston	Kennedy Library	NAEA 40th Anniversary
1988	Los Angeles	LA County Museum of Art	Hockney Exhibit
1989	Washington, DC	National Gallery of Art	Cezanne Exhibit
1990	Kansas City	Midland Theatre	Kansas City Jazz
1991	Atlanta	Science & Technology Museum	"Experimental Journey"
1992	Phoenix	Civic Plaza	Cultural Diversity
1993	Chicago	Chicago Art Institute	Magritte Exhibit
1994	Baltimore	B&O Railroad Museum	"A Whistle-Stop through America"
1995	Houston	Museum of Natural Science	Texas
1996	San Francisco	Asian and de Young Museum	Asian Art/American Art

Opening night events hosted by Binney & Smith

Constitution of The Ship

Preamble

In 1923 a group of commercial exhibitors at the Western Arts Association agreed that they should organize for the better conducting of exhibits at school conventions. At this St. Louis meeting the idea of heralding this group as The Ship was proposed, and this fealty of service came into being.

Ships through the ages have carried both the wares and the education of one people to another. The very name signifies deep faithfulness, tried loyalty, firm friendship.

"A social organization of members of reliable firms doing business in the educational field" identified those eligible for membership. The first election was held; a Captain, First and Second mates, Log Officer, Purser, Broadcasting Officer were chosen.

In addition, the Exhibit Manager was heralded as "Pirate" and a few leading educators as Port Passengers.

The uniqueness of the name and the social benefits to members and educators have assured the growth and popularity of The Ship.

The Ship has sailed forward from the Port of Uncertainty, past the Shoals of Discouragement, through the Strait of Good Hope, into the Sea of Usefulness, and thus to the Harbor of Success, wherever a leading school convention is assembled.

The Ship conducts all prizes, dances, entertainments which are offered to members of educational groups where it docks. Its anchor holds fast to port while the educators come aboard to see new designs and learn of improvements in standard equipment.

The keel of The Ship is Truth, her decks are colored with Happiness, her holds are loaded with honest Wares. her "sales" represent our activities in the school field. On her bow is the slogan, "We serve," and from her mast flies the pennant of Honor.

The Ship maintains the ethics of the sea, to go to the rescue of any member of the crew in distress, to place friendship above self and greed, to inspire the ideals of shipmates that all can meet each day's work with clear conscience and keen mind.

Article I Name

The name of the organization is The Ship.

Article II Purpose

The slogan of the body is: "A social organization composed of representatives of reliable firms doing business in the educational field." The purpose of the body is to promote the mutual interest of firms doing business in the educational field, to attain full recognition of the value of exhibits at educational conventions, to provide prize awards and fitting entertainment at conventions at a reasonable cost, to develop confidence and respect among school leaders and supervisors for the guidance and counsel of our members on educational equipment.

Article III Membership

Section 1. Any member of a reliable firm conducting business in the educational field is eligible for membership. Memberships may also be taken out by a company to cover their men working in the educational field. The membership as a body is designated in the Constitution and By-Laws by the term "Crew."

Section 2. Honorary members of The Ship are Pirates and Port Passengers.

(a) Pirates are the permanent or temporary managers of exhibits appointed by their respective educational associations.

(b) Port Passengers are outstanding members of local committees whose services to The Ship warrant their special recognition. They are designated by the Deck Officer of the convention concerned, otherwise by the senior officer present.

(c) All honorary members are to be invited as guests to all functions of The Ship while in port. Their counsel is sought on local entertainment and other convention problems. Their services add prestige to prize awards or entertainment.

Article IV Officers

Section 1—Members. The elective SHIP Officers are Captain, First Mate, Second Mate, Log Officer, Purser, Radio Operator, and Steward.

Section 2—Elections. Nominations are made by mail ballot in June or July by all members in good standing. The two members receiving the highest and second highest number of votes for any office shall be nominated for that office. No individual may be a candidate for two offices. If an individual is named for more than one office he will be considered as a candidate for the office for which he receives the highest number of votes. No individual may hold the same office for two successive terms except the Purser who may retain this office for as many terms as elected. Elections are conducted by the Log officer. Ballots are to be mailed as soon as practicable following the last Spring Conventions but not later than June 30. Results are to be announced to the entire crew by the Captain. Ballots are subject to audit by the Steering Committee. The newly elected officers are to take office within ninety days after mailing date of the ballots.

Section 3. Duties of Officers are defined in By-Laws. Period of service is two years, or until new officers have been elected and installed.

Section 4. The Captain and other elective officers are also ex-officio members of the Steering Committee.

Article V Steering Committee

Section 1. This advisory staff consists of eight members, not officers of The Ship; and The Ship officers who serve ex-officio.

Section 2. The Chairman of the Steering Committee is termed the Helmsman and he shall be appointed from the personnel of the Steering Committee biennially by the newly elected Captain at the time the officers are installed.

Section 3. Four members of the Steering Committee shall be appointed biennially by The Ship's officers and their appointment will run for four years. The officers will also make appointment to fill any vacancy caused by resignation or other exigencies.

Article VI Meetings

Section 1. Whenever The Ship's Crew puts into port at a convention, it will meet at dinner the evening before the convention opens. Business will include initiation of new members, installation of new officers (which takes place at the first Convention where The Ship meets following election), report of Deck Officer on convention arrangements, reviewing proposed plans of mutual interest, reports of officers and committees on their activities.

Article VII Insignia

Official Ship badges will be available through Purser to all members in good standing at any Port of Entry. Badge should be worn prominently while member is on duty at booth or official Ship activities. Badges should be worn by Ship members only.

Article VIII Finances

Section 1—Dues. Individual membership dues are one dollar annually, payable to the Purser the first month in the calendar year.

Section 2—Disbursements. All funds necessary for conventions, entertainments and correspondence are provided by dues or special convention assessments, payable by Purser on officer's order approved by the Captain.

Section 3. The fiscal year shall be from January 1 through December 31.

Section 4—Audit. Three members of Steering Committee will audit biennially before election the financial statement of Purser, which report will be included by Purser in his official report.

Article IX Amendments

Any section or article of this Constitution can be amended at any regular Ship meeting, providing such amendment receives a majority vote of the Crew present and providing a copy of such amendment has been mailed to members of Steering Committee a month before the opening date of the Convention.

By-Laws of "The Ship"

Article I Officers

Section 1—The Captain. The Captain is elected biennially from present or past officers or members of Steering Committee. He is responsible for assigning all special duties to his officers and for progress of the organization. He is ex-officio member of all committees. His home or exhibit space is Pilot House. If he accepts nomination he pledges himself not to resign until the next election. Unless the convention has a Deck Officer, he serves directly in that capacity.

Section 2—First Mate. The First Mate is elected biennially from the Crew and, in case of absence of the Captain, is senior officer. He will have charge of all Ship entertainment, including details of dances, or contracting for entertainers. He arranges for orchestras, decorations, favors, etc., according to money available by Captain's order. He shall also be prepared to carry out any special orders given him by the Captain.

Section 3—Second Mate. The Second Mate is elected biennially and in absence of First Mate takes over his duties. Normally he has charge of Ship prizes, their collection and award. He appoints his assistants from members of the Crew present at the convention.

Section 4—Log Officer. The Log Officer is elected biennially from the Crew. He records all motions made at meetings and covers all other duties of secretary of the organization.

Section 5—Purser. The Purser is elected biennially from the Crew and serves as treasurer. He collects dues, issues receipts, pays approved Ship bills, and receives and presents for vote names proposed for membership. He furnishes Ship badges at a nominal charge to all members of the Crew in good standing. He renders an annual report of all money collected and disbursed, as well as keeping the Captain informed from time to time of the state of the Ship treasury.

Section 6—Radio Operator. The Radio Operator is elected biennially from the Crew. His chief duty is promoting closer relationships between leading educators and The Ship. He also passes along pertinent suggestions from state and city leaders as to Ship activities that will promote our interests. He secures publicity covering Ship activities, especially at conventions, for publication in the educational press.

Section 7—Steward. The Steward is elected biennially from the Crew. He will have charge of all Ship dinners at every convention where The Ship puts into port.

Section 8—Deck Officers. Deck Officers are staff officers appointed annually by the Captain for the largest conventions to relieve him and other officers of many details involved in the space, entertainment, and other Ship functions at these meetings. It is the first duty of the Deck Officer to see that Ship Officers are kept informed of preliminary arrangements for his convention and that they are in position to carry forward their part of the program effectively. In fact the Deck Officer assists all Ship Officers by organizing for and directing the best interests of The Ship at his meeting. At The Ship dinner, the Deck Officer reviews all main plans and functions to assure a perfect understanding by all Ship members of what the conditions are and what has to be done.

Deck Officers are directly responsible to the Captain for the success of their meetings and are the liaison for all officers covering their duties at the convention in question. Deck Officers are sent a copy of all Ship correspondence concerning their meeting and in turn send officers copies of all progressive details received from their association.

In the absence of any Ship officer at state or sectional meetings, Deck Officers are empowered to appoint any temporary officers necessary to complete their staff, such as Log Officer, Purser, Steward, etc. The national officers present are the ranking officers in their order of standing in all matters pertaining to the national organization.

Section 9—Commodore. Commodore is the honorary rank which the Crew may confer upon the Captain at the expiration of his term of office. This rank may be conferred by a two-thirds vote of the Crew at any regular meeting of The Ship.

Section 10—Executive Officer. When the Captain of The Ship is a regular exhibitor at the Vocational Education Conventions and is not an exhibitor at the Fine Arts Conventions, the highest officer in The Ship's roster in the Fine Arts Group shall be designated as the Executive Officer of the Fine Arts Group and vice versa. Duties of the Executive Officer shall be to act for the Captain in making recommendations for appointments and to assist the Captain in every way with his identified group.

Article II Steering Committee

Section 1—Helmsman. The Helmsman acts as Chairman of his committee and directs all suggestions of his committee to the Crew.

Section 2—Duties of Steering Committee. This group of eight staff officers together with The Ship Officers promotes the membership and insures the continuance of The Ship and its purposes. They are responsible for setting up a ritual and conducting the initiation of new members.

They are responsible for drafting any measures to increase the usefulness of the organization.

They study any proposed changes in the Constitution or By-Laws, presenting the favorable and unfavorable factors to the Crew at the next meeting.

They review all reports embodying misunderstandings within the organization or grievances between its members and make recommendations to the officers for correction of attendant conditions.

Article III Conventions

Section 1—Port of Entry. Any city where an educational convention is in session may be termed the port of entry. Entering port all members of the Crew are required to report their presence at the Pilot House.

Section 2—Remaining in Port. All Ship members are urged to remain in port as long as specified by the Pirate in his contract.

Section 3—The Deck. All Ship members are expected to learn the watch hours set for the exhibit, and have a representative at each of their booths wearing the official Ship badge during these official hours.

Section 4—Leaving Port. Ship badges may be returned to the Purser before Ship members leave port.

Section 5—Conduct of members. To secure recognition of the important service rendered in the educational field by The Ship and its exhibits, all members are exhorted to so conduct themselves as to reflect a favorable impression of our standards. If only for business reasons, it behooves every Ship member to keep these professional standards: those of a gentleman at all times while in port. An effort to be too much of a "good" fellow is offensive to many educators and in general loses more than it gains for your company and your Ship. Those who cannot regulate their actions, after being counseled, will be suspended from Ship membership by the Steering Committee.

Article IV Order of Business

The order of business for all regular meetings of The Ship shall be:

1. Roll-call of officers and introduction of Crew and guests.
2. Reading of minutes of previous meeting.
3. Reports of Officers.
4. Reports of Committees.
5. Unfinished business.
6. New business.
7. Anything for the benefit of The Ship.
8. Adjournment.

At the biennial meeting where the installation of new officers is in order, this procedure follows the reading of the minutes of the previous meeting, between Numbers 2 and 3.

The SHIP Officers

Year	Captain	First Mate	Second Mate	Log Officer
1923-26	Frank K. Phillips	Edward Cherry		L.L. Simpson
1926-28	Frank K. Phillips	Edward Cherry	Fred Bishop	L.L. Simpson
1928-30	Waldo C. Wright	Ralph L. Newring	John Claude	Paul F. Goward
1930-32	Ralph Newring	George W. Farnham	John Claude	Paul F. Goward
1932-34	George W. Farnham	John Claude	Paul F. Goward	Merritt Haynes
1934-36	Paul L. Crabtree	Paul F. Goward	Earle F. Opie	John A. Backus
1936-38	Paul F. Goward	Earle F. Opie	Robert T. Gemmell	Thomas Rudel
1938-40	Gordon E. James	Robert T. Gemmell	Charles A. Roper	Walter Kane
1940-42	Robert T. Gemmell	Charles A. Roper	Walter Kane	A.L. Opie
1942-45	Charles A. Roper	Walter Kane	A.L. Opie	Fred E. Bahrenburg
1945	Charles A. Roper	A.L. Opie	Bert Cholet	Fred E. Bahrenburg
1945-47	A.L. Opie	Bert Cholet	John A. Backus	Charles Stoner
1947-49	Bert Cholet	John A. Backus	Charles Stoner	Ernie Tresselt
1949-51	Chester L. Messmore	Charles Stoner	Ernie Tresselt	Todd Jones
1951-53	Clyde C. Clack	Todd Jones	John Guthrie	R.C. Stucker
1953-55	Todd Jones (left field)			
	John Guthrie	R.E. Stucker	William Jennison	Harry E. Masters
1955-57	Robert C. Stucker	William Jennison	Harry E. Masters	
1957-77	Information Unavailable			
1977-79	Ronald Bloch			
1979-81	Phil Livingston			
1981-83	Information Unavailable			
1983-84	James Kostas	David Gamble	Gordon Matlock	
1984-85	Joyce Glynn	Joe Hasek	Gordon Matlock	
1986-87	Joe Hasek	Frank Andrews	James Noble	
1987-88	Joe Hasek	Frank Andrews	James Noble	
1988-89	Joe Hasek	James Noble	Gordon Huerd	
1989-90	James Noble	Gordon Huerd	Jerry Morriss	
1990-91	James Noble	Gordon Huerd	Jerry Morriss	
1991-92	Gordon Huerd	Jerry Morriss	Thomas Belzer	
1992-93	Gordon Huerd	Jerry Morriss	Thomas Belzer	
1993-94	Jerry Morriss	Thomas Belzer	Michael Gugel	
1994-95	Thomas Belzer	Michael Gugel	Amy Woodworth	
1995-96	Thomas Belzer	Michael Gugel	Amy Woodworth	
1996-97	Michael Gugel	Amy Woodworth	Scott Kever	

The SHIP Officers (Continued)

Year	Purser	Radio officer	Steward
1923-26	Arthur A. Olson	Arthur Dean	William Milliken
1926-28	Gordon E. James	Arthur Dean	William Milliken
1928-30	Gordon E. James	Arthur Dean	William Milliken
1930-32	Gordon E. James	George W. Farnham	William Milliken
1932-34	Gordon E. James	George D. Full	William Milliken
1934-36	Gordon E. James	Robert T. Gemmell	William Milliken
1936-38	Gordon E. James	George W. Farnham	Frank O. Dunning
1938-40	A.L. Opie	John Claude	Frank O. Dunning
1940-42	John Claude	Fred E. Bahrenburg	Frank O. Dunning
1942-45	John Claude	Frank O. Dunning	Bert Cholet
1945	Chester L. Messmore	Frank O. Dunning	Don Spencer
1945-47	Chester L. Messmore	Ernie Tresselt	Walter Schultz
1947-49	Chester L. Messmore	Todd Jones	R.H. Simpson
1949-51	William Jennison	John Guthrie	Robert C. Stucker
1951-53	William Jennison	Harry E. Masters	Dave McCurrach
1953-55	Paul VanWinkle	C.H. Clawson	T.C. Linacre
1955-57	Paul VanWinkle	T.C. Linacre	William W. McKnight, Jr.
1957-97	No Information Available		

State/Province Associations: Presidents, Founding/Unification Dates, Membership

Since the state/province art education organizations/associations are an integral aspect of the NAEA, the editor requested each state/province association president to list all those in the state who have held this presidential position, noting years in office, the hometown of each, the founding date of the association, and current membership (1995-96). The state/province presidents meet as a group—Delegates Assembly—at each NAEA convention. (See Delegates Assembly, Chapter 2.)

Many of the state/province art education associations began as a department or a section of the over-all educational organization in the state, often the name of the art education organization being changed several times before arriving at the present title. Knowledge of any missing information of your state/province association should be directed to your state/province president so that the record of your association can be complete.

I want to thank all the state/province association presidents of 1995-96 and all others in each state/province association who responded to my many requests (letters and often phone calls) making possible the current listing of presidents and their hometowns and who assisted me with the listing of the Art Educators of the Year and their hometowns noted in Chapter 8.

Alabama Art Education Association

1995-96 Membership: 193—Founded 1923, July 1974 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1923	Mary E. MacMillan
1924-30	No Information Available
1930	Art Department of AEA
1930-31	Lenore Edred, Birmingham
1931-32	Minnie McLeod Beck, Montevallo
1932-33	Mrs. W. W. Rivers, Montgomery
1933-34	Stella Huger, Anniston
1934-35	Belle Comer, Birmingham
1935-36	Edris Hughes, Birmingham
1936-37	Dawn Kennedy, Montevallo
1937-38	Verne Bradley, Birmingham
1939-40	Martha Jane Ballard, Troy
1940-41	Karl Bruder, Tuscaloosa
1941-42	Martha Allen, Montevallo
1942-44	Caroline Dick, Birmingham
1944-45	No Selection
1945-46	Joseph Marino-Merlo, Auburn
1946-47	Virginia Barnes, Montevallo
1947-48	Lucille Ewing, Birmingham
1948-49	Stella Huger, Anniston

1949-50	Vera Wilson, Birmingham
1950-52	Dawn Kennedy, Montevallo
1953	Art Teachers Association organized by Corietta Mitchell
1952-54	Harry F. Lowe, Auburn
1954-56	Lila J. Wells, Birmingham
1956-58	Sarah Johnson, Montgomery
1958-60	Anthony Swider, Birmingham
1959	Art Department of AEA became Alabama Art Education Association
1960-62	David C. Huntley, Montevallo
1962-64	Lee R. Manners, Jacksonville
1964-65	Anthony Swider, Trussville
1965-66	Edgar G. Parrish, Trussville
1966-68	Minnie Marie Hedden, Huntsville
1968-70	R. C. Paxson, Troy
1970	**Alabama Art Teachers Association and Alabama Art Education Association merged**
1970-72	John B. Hall, Montgomery
1972-74	Louise B. Marsh, Huntsville
1974-76	Corietta L. Mitchell
1976-78	Jean Schulman, Tuscumbia
1978-80	John White, Huntsville
1980-82	Turner Rogers, Mobile
1982-84	Shirley Feaux, Huntsville
1984-86	Shirley Musgrave, Tuscaloosa
1986-87	Emilie Burn, Jacksonville
1987-89	Beth McDavid, Birmingham
1989-90	Faye Carr, Daphne
1990-92	Mary Ann Culotta, Birmingham
1992-94	Art Ward, Birmingham
1994-96	Mary Jones, Huntsville
1996-98	Soon Bok Sellers, Birmingham

Alaska Art Education Association

1995-96 Membership: 65—Founded 1974, Sept. 1975 unification date (all members of the state/province association are members of the NAEA.

Year	**Presidents/Co-Presidents**
1974-78	No Information Available
1978-79	Ruth Keitz, Anchorage
1979-80	Ruth Keitz, Anchorage
1980-81	No Information Available
1981-82	Carol Menima, Anchorage
1982-83	Jackie Kibby, Fairbanks
1983-84	Jean Heynen (Lamb), Anchorage
1984-85	Dan Newman, Sitka
1985-86	Dan Newman, Sitka
1986-87	Becky Voris, Anchorage
1988-89	Susan Mumma, Seldovia
1990-91	Jack Walsh, Homer
1991-92	Barb Yanoshek, Anchorage
1992-93	John Lentine, Fairbanks
1993-94	John Lentine, Fairbanks
1994-95	Constance Lutz & Debbie Myers, Wasilla
1995-96	Constance Lutz & Debbie Myers, Wasilla

Arizona Art Education Association

1995-96 Membership: 192—Founded 1957, September 1976 unification date (all members of the state/province association are members of the NAEA).

Year	**Presidents**
1958-60	Ellery Gibson, Sedona
1960-62	Betty Richards, Phoenix
1962-64	Nik Krevitsky, Tucson
1964-66	Jack Taylor, Scottsdale
1966-68	Warren Anderson, Tucson
1968-70	Robert Lundeen, Glendale
1970-72	Earl Linderman, Paradise Valley
1972-74	Virginia Brouch, Phoenix
1974-76	Leona M. Zastrow, Laveen
1976-78	Karen Saunders, Tempe
1978-80	C. Robert Burkhardt, Tempe
1980-82	Pamela Nichols, Tempe
1982-84	Marilyn Meili, Phoenix
1984-86	Pat Dowd, Phoenix
1986-88	Edward Branson, Prescott
1988-90	Eugene Grigsby, Jr., Phoenix
1990-92	Gretchen Boyer, Chandler
1992-94	Kim Shipek, Sierra Vista
1994-96	Carolyn Robbins, Phoenix
1996-98	Lorena Nalin, Tucson

Arkansas Art Education Association

1995-96 Membership: 173—Founded 1972, September 1977 unification date (all members of the state/province association are members of the NAEA).

Year	**Presidents**
1972-74	Joe Scott, Arkadelphia
1974-76	Carolyn Hofmann, Marianna
1976-78	Brenda Turner, Little Rock
1982-84	Cathy Porter, Little Rock
1984-86	Mary Ann Stafford, Pine Bluff
1986-87	Paul Crocker, Marianna
1988-90	Mary Botts Carr, DeWitt
1990-92	Rebecca Shopfner, Fort Smith
1992-94	Barbara Teague, Ashdown
1994-96	J. Lynn Smith, Fort Smith
1996-98	Cathy Caldwell, Conway

British Columbia Art Teachers Association

1995-96 Membership: 758—Founded 1958

Year	**Presidents**
1957-58	Acting President Phil Thomas charged by the British Columbia Teachers' Federation to draw up a constitution for the Art Teachers' Association which had begun to meet in 1956.

1958-59	Blair Fulton, Vancouver (elected first president, March, 1958)
1959-60	George Doubt, Trail
1960-61	Ian McIntosh, Vancouver
1961-63	Fred Deuel, West Vancouver
1963-64	Ian Thomas, Vancouver
1964-65	Bob Leonard, Vancouver
1965-66	Luella Downing, Burnaby
1966-67	Leon Tuey, Vancouver
1967-68	Dwaine Greer, Vancouver
1968-69	Lettie Fleet, Vancouver
1969-70	Crawford Colquhoum, Mission
1970-71	Marjorie Wright, Coquitlam
1971-72	Penny Gouldstone, Vancouver
1972-73	Anthony Booker, Vancouver
1973-75	Phil Perry, Surrey
1975-76	Peter Shostak, Victoria & Chris Regeht, Surrey
1976-77	Chris Regehr, Surrey
1977-78	Michael Hemming, Victoria
1978-79	Doug Kerr, Kamloops & Chris Regehr, Surrey
1979-80	Kit Grauer, Richmond
1980-83	Bob King, Coquitlam
1983-84	Ulla Martin, Richmond
1984-86	Wyn Davies, Courtenay
1986	Affiliated with the NAEA
1986-88	Bill MacDonald, North Vancouver
1988-90	Barbara Sunday, West Vancouver
1990-92	Wing Chow, North Vancouver
1992-94	Timothy Varro, Burnaby
1994-96	Margaret Scarr, Richmond
1996-98	Daryl Mytron

California Art Education Association

1995-96 Membership: 1,365—Founded 1968.

Year	Presidents
1966-68	Leven Leatherbury, San Diego
1968-69	Stan Cohen, Oakland
1969-71	Audrey Welch, Glendale
1971-73	Marcell Willett, Fresno
1973-75	Polly Gratner, Fullerton
1975-77	James Smith, Santa Barbara
1977-79	Dwaine Greer, Los Angeles
1979-81	Duane Hagen, Glendale
1981-83	Ann Heath, Tujunga
1983-85	Don Buhman, San Francisco
1985-87	Joan Allemand, Beverly Hills
1987-89	Edith Curtice Johnson, Fresno
1989-91	Jean Neelen-Siegel, Pasadena
1991-93	Gerald Scheib, Sylmar
1993-95	Robert Ruark, Alameda
1995-97	Terry Givens, Sacramento
1997-99	Craig Tomlinson, Dinuba

Colorado Art Education Association

1995-96 Membership: 388—Founded 1938, Sept. 1975 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1938-40	Muriel Sibell Wolle, Boulder
1940-44	Gladys Howell, Denver
1944-46	Marion Miller, Denver
1947-48	Richard Ellinger, Greeley
1948-49	No organization, two Presidents resigned
1949-50	Vance Kirkland, Denver
1950-53	Edith Henry, Denver
1953-55	Ann Jones, Boulder
1955-58	Elaine LaTronico, Denver
1958-62	Martha Roderick, Denver
1962-65	Alvie Redden, Grand Junction
1965-68	Jack Ball, Denver
1968-71	Muriel Cassidy, Denver
1971-73	Peter Youngers, Sterling
1973-74	Dick Schaffer, Aurora
1974-77	Sylvia Maxey, Fort Collins
1977-79	Charles Qualley, Boulder
1979-81	Joyce Robinson, Colorado Springs
1981-83	LaVonne Schriber, Denver
1983	Cathy Fritz, Lakewood
1983-87	David Shrader, Denver
1987-88	Lynn Lutkin, Fort Collins
1988-91	Susan Josepher, Denver
1991-92	Richard Munson, Greeley
1992-94	Lon Seymour, Denver
1994-96	Connie Einfalt, Loveland

Connecticut Art Education Association

1995-96 Membership: 245—Founded 1908, July 1995 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1888-99	**Connecticut Valley Art Association**

Solon P. Davis, Hartford (Disbanded in 1899, membership merged with the Eastern Art Teachers Association

1908	**Connecticut Arts Association**
1963-65	No Information Available
1965-67	L. John Wenner, New Britain
1967-69	Betty Ohlin, Westport
1969-71	Arnold Thurm, Stamford
1971-73	Robert Saunders, Rocky Hill
1973	**Connecticut Art Education Association**
1973-75	Robert Saunders, Rocky Hill
1975-77	Gertrude Marsh, West Hartford
1977-79	Walter LaVoy, Farmington
1979-81	Ray Hamilla
1981-83	Mary Lantieri
1983-85	Tom Gargiulio, Trumbull

1985-87	Millicent Bassett, Farmington
1987-89	Eileen McVicar, Rocky Hill
1989-91	Arthur Guagliumi, Cheshire
1991-93	Kathy Connors, Wallingford
1993-95	Jim Longo, North Guilford
1995-97	Co-Presidents Barbara Grasso; Bristol & Errol "Chip" Zellner, New Milford

Art Educators of Delaware

1995-96 Membership: 50—Founded 1970, Jan. 1981 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1973-79	No Information Available
1979-81	William M. Hudson, New Castle
1981-83	Kathleen A. Berhalter, Dover
1983-85	James Gervan, Newark
1985-87	Kathleen A. Berhalter, Dover
1987-89	Donald A. Parks, Dover
1989-91	Anna Chupa, Wilmington
1991-93	Donald A. Parks, Dover
1993-95	Terre Walton, Newark
1995-97	Terre Walton, Newark

District of Columbia Art Education Association

1995-96 Membership: 74—Founded 1981.

Year	Presidents
1981-90	Jane Bettistea, Washington, D.C.
1990-96	Allen W. Reamer, Woodbridge, VA

Florida Art Education Association

1995-96 Membership: 460—Founded 1952, Sept. 1971 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1953	Dot Rowlett, Jacksonville
1954	Julia Schwartz, Tallahassee
1955	Jean Johnson, Miami
1956	Dale Summers, Gainesville
1957	Marion Davis, Gainesville
1958-59	Perry Kelly, Deland
1960	Virginia Macagnoni, Tampa
1961-63	Sara Maddox, Miami
1964-65	Hayden Bryant, St. Petersburg Beach
1966-67	Frankie MacDonald, Sarasota
1968-69	Jo Kowalchuk, Miami
1970-71	Margaret Pelton, Miami
1972-73	Joe Mitchell, Lakeland
1974-75	Dorothy Johnson, Daytona Beach
1976-77	Bill Dodd, Jacksonville
1978-79	Jacqueline Hinchey, Miami
1980-81	Marion Jefferson, Miami
1982-83	Clem Pennington, Miami
1984	Ruth Weidenheimer, Orlando
1985-87	Nellie Lynch, Jacksonville
1988-89	Linda Bradley, Tallahassee
1990-91	Bill Chiodo, Miami
1992-94	Ralph Nurmela, St. Petersburg
1995-97	Ray Azcuy, Miami

Georgia Art Education Association

1995-96 Membership: 439—Founded 1954, Jan. 1975 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1954-55	Sue Cromartie, Athens
1956-58	Mariema Miller
1958-59	Olleen Williams, Atlanta
1960-62	Tom Salter, Marietta
1962-64	Elizabeth McElroy
1964-66	Blannie Stallworth
1966-68	Pat Drew, Atlanta
1968-69	Virginia Carnes, Atlanta
1970-71	Olleen Williams, Atlanta
1971-73	Mary Hogan, Carrollton
1973-75	Sara Jo Sirmans, Atlanta
1975-77	Nancy Hooten, Savannah
1977-79	Robert L. Owens, Cleveland
1979-81	Verle L. Mickish, Stone Mountain
1981-83	Paul Edmonston, Athens
1983-85	Helen Fleming Stone, Canton
1985-87	Donna Livingston Maddox, Hamilton
1987-89	Robert Clements, Athens
1989-91	Dan DeFoor, Lithia Springs
1991-93	Deborah Lackey, Atlanta
1993-95	Ted Oliver, Smyrna
1995-97	Bunyan Morris, Statesboro

Hawaii Art Education Association

1995-96 Membership: 23

Year	Presidents
1987-88	Wendie Liu
1989-96	No Information Available

Idaho Art Education Association

1995-96 Membership: 26—Founded 1961.

Year	Presidents
1961-87	No Information Available
1987-89	Denise England, Pocatello
1989-91	Denise England, Pocatello
1992	**Idaho Art Education Association organized as an NAEA Association**
1991-93	Stan Cope, Pocatello
1993-95	Darrell Evans, McCall
1995-97	Jane Winston, Idaho Falls

Illinois Art Education Association

1995-96 Membership: 548—Founded 1935—an outgrowth of the Art Section of the High School Conference, the first meeting being held at the Univ. of Illinois on November 24, 1933, and became known as the Illinois Art Education Assoc. in 1935, holding yearly meetings with the High School Conference. Since 1948, the IAEA has held its own annual conference. May 1973 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1949	Mildred Whiting, Decatur
1950	Louis Hoover, Bloomington
1951	Norma Riehl, Decatur
1952	William Bealmer, Springfield
1953	George Barford, Bloomington
1954	Mary McMullan, Oak Park
1955	Ann Lally, Chicago
1956	Calvin Countryman, Charleston
1957	Marie Ringquist, Rock Island
1958	John Stenvall, Evanston
1959	Frank Tresise, Evanston
1960	Laura Jupin, Centralia
1961	Charles Canon, DeKalb
1962	Carolyn Howlett, Riverside
1963	Edwin Neimi, Bloomington
1964	James Umbaugh, Hinsdale
1965	Truman Fox, La Grange
1966	Ruth Esserman, Highland Park
1968	Wesley Buchwald, Western Springs
1969	Jean M. Morman, Chicago
1970	Eugene L. Aiassi, Granite City
1971	Angela Paterakis, River Forest
1972	Roy Abrahamson, Carbondale
1973	David McKay, DeKalb
1974	Carmen Armstrong, DeKalb
1975	Rod Buffington, Springfield
1976	Caroline Allrutz, DeKalb
1977-78	Marilyn Newby, Bloomington
1979-80	Joe Weber, Carbondale
1981-82	Rosemary Leyendecker, Springfield
1983-84	David Knoebber, La Grange
1985-86	Wil Booker, Schamburg
1987-88	Clair Smith, Palatine
1989-90	Phyllis Kozlowski, Burr Ridge
1991-92	Marge Dickinson, Galva
1993-94	Marilyn Schnake, Elk Grove
1995-96	Kimm Stastny, Vernon Hills

Art Education Association of Indiana

1995-96 Membership: 322—Founded 1950, May 1977 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1950	Olga Schubkegel, Hammond
1951	Olga Schubkegel, Hammond
1952	Elmer Porter, Terre Haute
1953	Beulah Book, Muncie
1954	Harold Radatz, Fort Wayne
1955	Constance Racht, Elkhart
1956	Ben Rifner, Lafayette
1957	Fred Mills, Bloomington, IL
1958	George Kuebler, Washington, D.C.
1959	Patricia Hallagen, Indianapolis
1960	Gene Porter, Fort Wayne
1961	James Keyt, Indianapolis
1962	Harry Friley, Evansville
1963	John Somposn, Indianapolis
1964	Robert Wadsworth, Terre Haute
1965	Mary Allen, Culver
1966	George Kind, Marion
1967	Melvin Gray, Rushville
1968	Malcolm Black, Kokomo
1969	Mary Howell, Marion
1970	Ron Frankenberger, Evansville
1971	John Laska, Terre Haute
1972	Jim McKonough, Madison
1973	Max Briggs, Noblesville
1974	Lois Jackson, Indianapolis
1975	Barry Patrick, Indianapolis
1976	Harold Davis, Madison
1977	Corine Schmid, Muncie
1978	John French, Indianapolis
1979	Jane Boswell, Lafayette
1980	Pam Smith, Elkhart
1981	Randy Heath, Bloomington
1982	Sue Carr, Lafayette
1983	Marsha Saxon-Conway, New Castle
1984	Celia Yohman, Indianapolis
1985	Paula J. Shelley Ahmad, Muncie
1986	Phil DeMotte, Martinsville
1987	Cindy Bixler-Borgmann, Indianapolis
1988	Carolyn Sollman, Vincennes
1989	Kathy Simmons, Lafayette
1990	Ann Heintzelman, Muncie
1991	Anne Dowhie, Evansville
1992-94	Carol Wessels, Indianapolis
1994-96	Robert Sabol, Crawfordsville

Kansas Art Education Association

1995-96 Membership: 266—Founded 1935, July 1979 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1935-36	**Kansas State Art Teachers Association**
1938-39	Robert Cooke, Hays
1939-40	Florence Penn, Coffeyville
1940-41	Katherine Cardwell, Kansas City
1941-42	Ralph Elmar, Atchison
1942-43	Alma Eikerman, Wichita
1943-44	Lena Waltner, North Newton
1944-45	Maude Ellsworth, Lawrence
1945-46	Dorothy Barfoot, Manhattan
1946-47	Mabel Karr, Topeka
1947-48	Information Not Available
1948-49	Michael Andrews
1949-50	Arvid Jacobson, Lawrence
1950-51	Jack Tetters, Dodge City
1951-52	Lloyd Angell
1952	**Kansas Art Education Association**
1952	Ray Pierce, Dodge City
1952-53	Elmer Holzrichter
1953-54	Ray Stapp, Lindsborg
1954-55	Marvel Senti, Hutchinson
1955-56	Alice Schwartz, Lawrence
1956-57	Walter Yost, Atchison
1957-58	Mary Greer, Coffeyville
1958-59	Lorraine Lovette, Wichita
1959-62	W. W. King, Wichita
1962-64	Phil Rueschoff, Lawrence
1964-66	Maruice Berggren, Manhattan
1966-68	Lila Borgman Lothson, Topeka
1968-70	Pete Perdaris, Shawnee Mission
1970-72	Robert Carroll, Wichita
1972-74	Don Filby, Wichita
1974-76	Harry Hart, Emporia
1976-78	Barry West, Chapman
1978-80	Daphne Davies, Osage City
1980-82	Pete Spratlin, Junction City
1982-84	Mary Sue Foster, Wichita
1984-86	Robert Chism, El Dorado
1986-88	Alicia Fickel, Chanute
1988-89	Dale Fitzner, Wichita
1989-90	William Smith, Shawnee Mission
1990-91	Melody Milbrandt, Wichita
1991-93	Majorie Banks, Lawrence
1994-95	Virginia Neff, Shawnee Mission
1995-96	Mary Ann Tanking, Gypsum

Kentucky Art Education Association

1995-96 Membership: 142—Founded 1945, Oct. 1977 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1945-46	Martha Christensen, Louisville
1946-48	No Information Available
1948-49	Fred Giles, Richmond
1949-54	No Information Available
1954-55	Naomi Claypool, Morehead
1955-56	Ruth Haines, Lexington
1956-57	No Information Available
1957-58	Betty Brothers, Covington
1958-59	Dean Gatewood, Richmond
1959-60	John Dillehay, Louisville
1960-61	Justis Bier, Louisville
1961-62	Clara M. Eagle, Murray
1962-63	Cortez Francis, London
1963-64	Theresa Newhoff, Louisville
1964-65	Martha Christensen, Louisville
1965-66	Mary Walker Barnard, Louisville
1966-67	Dan Shindlebower, Richmond
1967-68	Verne K. Shelton, Bowling Green
1968-69	Doug Adams, Morehead
1969-70	Dick Jackson, Murray
1970-71	Anna Huddleston, Louisville
1971-72	Jan Floyd, Paducah
1972-73	Dick Deane, Richmond
1973-74	Homer Allen, Frankfort
1974-75	Joe Overby, Owensboro
1975-76	Gary Brady, Louisville
1976-77	Marty Henton, Versailles
1977-78	Crickette Todd, Cincinnati, OH
1978-79	Mike Culver, Louisville
1979-80	Patti Bridgewater, Lexington
1980-81	Jim Stickler, Murray
1981-82	Joey Powell, Bowling Green
1982-83	Susan Doerr, Highland Heights
1983-84	Jim Clinkenbeard, Belleview
1984-85	Wanda Felice, Maysville
1985-86	Nancy Farrell, Lexington
1986-87	Juanita Gilliam, Paducah
1987-88	Martha Daughtery, Florence
1988-89	Dick Deane, Richmond
1989-90	Sharon Wuorenmaa, Louisville
1990-92	Michael Ramsey, Boaz
1992-93	Valerie Sikkenga, Louisville
1993-94	Michael Ramsey, Boaz
1994-96	Joanne Guilfoil, Mount Vernon

Louisiana Art Education Association

1995-96 Membership: 126—Founded 1972, May 1977 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1897	**Louisiana Art Teachers' Association**
1972	**Louisiana Art Education Association**
1972-73	Randy Brodnax, Alexandria
1973-74	James Edwards, Monroe
1974-76	Harold Menard, Baton Rouge

1976-77	Kathleen Boudreaux, Lake Charles
1977-78	Lloyd Sensat, Jr., New Orleans
1978-79	George Wolf, New Orleans
1979-81	Constance T. Davis, Lake Charles
1981-83	Barbara Walker, Hammond
1983-85	Marie Davis, Lake Charles
1985-87	Charlotta Bailey, Jonesboro
1987-89	Lloyd Bennett, Jr., New Orleans
1989-91	Louise Norris, West Monroe
1991-93	Beverly Wilson, Baton Rouge
1993-95	Ted DeMuro, Baton Rouge
1995-96	Beverly Crow-Stromme, New Orleans
1996-97	Russell Roper, Baton Rouge

Maine Art Education Association

1995-96 Membership: 63—Founded 1952, August 1978 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents/Co-Presidents
1952-53	Gwendolyn Elwell Flanagan, Portland
1953-67	No Information Available
1967-68	Mary Ganshe
1968-69	Skip Humphreys
1969-70	No Information Available
1970-73	Jim Owen
1973-74	Gary Beckwith, Cape Elizabeth
1974-76	Katherine Atkins and Kitti Corti
1976-77	Mary Golub, Dover-Foxcroft
1977-81	Jo-Anna J. Moore, Gorham
1981-83	Mary Amery & Diane Noble, Portland
1983-87	Beth Nowers, Portland & Anne Tarbox, Yarmouth
1987-89	Sheila Bohlin, Harpswell & Suzie Terrien, Portland
1989-91	Stan Coburn, Steep Falls & Sandy Crabtree, Bath
1991-93	Manon Lewis, Edgecomb & Corlis Chastain, Hallowell
1993-97	Cathy Geren, Limington & Debi Lynne, Boothbay Harbor

Maryland Art Education Association

1995-96 Membership: 403—Founded 1947, Sept. 1972 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1947-49	Mary Beth Wachwitz, Prince George Cnty.
1949-51	Pauline D. Smith, Baltimore
1951-53	Gloria Congleton, Baltimore
1953-54	David C. Young, Prince George's County
1954-56	Leven Leatherbury, Baltimore
1956-58	Theodore Foote, Alleghany County
1958-59	Hal Lott, Baltimore County
1959	Joe Doyle, Baltimore
1959-60	George Horn, Baltimore
1961-62	George Horn, Baltimore
1962-64	Mary Wellham, Anne Arundel County
1964-66	Mary H. Prince, Baltimore County
1966-68	Joseph Zetts, Montgomery County
1968-70	Elizabeth Walton, Baltimore
1970-72	Emil Hrenbenach, Kensington
1972-74	John Crossin, Baltimore County
1974-76	John Lembach, Montgomery County
1976-78	Ann Richardson, White Plains
1978-80	Carroll H. Kehne, Frederick
1980-82	Theodore Pokorny, Towson
1982-84	Leroy Gaskins, Hyattsville
1984-86	Frank Chetelat, Baltimore
1986-88	Linda Van Hart, Union Bridge
1988-90	Elizabeth Grimaldis, Baltimore
1990-92	Barry Shauck, Joppa
1992-94	James L. Tucker, Jr., Baltimore
1994-96	Mark Coates, Baltimore

Massachusetts Art Education Association

1995-96 Membership: 482—September 1975 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1874-77	**Massachusetts Art Teachers' Association**
Founded by	Walter Smith and his students, Boston
1883	**Massachusetts Industrial Art Association**
	Massachusetts Federation of Art Teachers
	Robert Bertolli, Boston
	William F. Farrington
1947	**Massachusetts Art Education Association**
1947-65	No Information Available
1965-67	Elizabeth Gillian, Boston
1967-69	Gretta Hoenemann, Salem
1969-71	Phil Dolan, Weymouth
1971-73	Russell Mann, Lexington
1973-75	Marion Eckhardt, Brewster
1975-77	Edward Phelps, East Douglas
1977-79	Linda Murphy, Wakefield
1979-81	Pasquale Morano, Boston
1981-83	Tura Dudley, Sutton
1983-85	Lou Lorenzen, Fitchburg
1985-87	Dante Vena, North Dartmouth
1987-89	Robin McGoff, Quincy
1989-91	Nancy Sheehan, Malden
1991-93	John Michael Gray, Boston
1993-95	Dale Bentley, Framingham
1995-97	Ralph Coauette, Holden
1997-99	Tim O'Connor, Boston

Michigan Art Education Association

1995-96 Membership: 768—Founded 1949, Jan. 1978 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1949-50	John Fraser Mills
1950-51	Marion Andros, Lansing
1951-52	Vernon Bobbit, Petosky
1952-53	Victor Croftchik, Kissimmee, FL
1954-55	James Siddall
1955-56	Tom Larkins, Ann Arbor
1956-57	Charles Breed, Midland
1957-58	Perry Ragouzis, Fort Collins, CO
1958-59	Polly Higes, Novi
1959-60	Jane Miller, Bay City
1960-61	Gawaine Dart, Dearborn
1961-62	Howard Malwitz, Pontiac
1962-63	John Van Haren, Ypsilanti
1963-64	Donald Converse
1964-66	Lou Rizzolo, Kalamazoo
1966-67	Wendell Heers, Scio Township
1967-68	Nancy Feindt, Toledo, OH
1968-69	Charles Fensch, El Paso, TX
1969-70	Ruth Beatty, Ann Arbor
1970-71	Gary Brady, Flint
1971-72	David Logan, Elizabethton
1972-73	Judy Avitts, Grand Blanc
1973-74	Louis Payment, Muskegon
1974-75	John Nash, Flint
1975-76	Sue Price, Whitmore Lake
1976-77	Robert Curtis, Dearborn
1977-78	P. Michael Foye, Inkster
1978-79	Roger Cszereszyne, Oak Park
1979-80	Konrad Holzworth, Sturgis
1980-84	Julius Kusey, Rochester
1984-86	Frank Philip, Washington, D.C.
1986-88	Judy Lytle, Flint
1988-91	Robert Fionda, Roseville
1992-93	David DeLuca, Ann Arbor
1994-95	Linda Whitetree Warrington, Ann Arbor
1996-97	Michael Phillips, Detroit

Art Educators of Minnesota

1995-96 Membership: 172—Founded 1950, April 1976 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1950-52	Arlene Williams
1952-54	Wilson Dietrich
1954-58	Arthur E. Smith
1958-60	George Anderson
1960-62	Eleanor Olson
1962-64	James Wegener
1964-66	William Boyce
1966-68	Dorothy Williamson
1968-70	Beryle Christesen, Edina
1970-72	James Prom, Rochester
1972-74	James Brutger, Duluth
1974-76	Dan Wood, Ely
1976-78	Frank Zeller, White Bear Lake
1978-79	Mary Honetschlager, Stillwater
1979-82	Mark Hansen, Forest Lake
1982-84	Ralph Jacobs, North Mankato
1984-86	Roger McGaughey, Apple Valley
1986-88	Mary Apuli, Arden Hills
1988-90	Ken Bauman, Rochester
1990-92	Karen M. Rossbach, Minneapolis
1992-94	Jean Thurston, Anoka
1994-96	Paul Chindvall, Ortonville
1996-98	Diane Scully, Minneapolis
1998-00	Kathy Grundie, Plymouth

Mississippi Art Education Association

1995-96 Membership: 79—Founded 1936, Feb. 1980 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1936-37	Amy Merietta Byrnes
1938	Annie L. D'Olive
1939	Lillian Rhodes
1940	Mary K. Knoblock
1941	Louis Stewart
1942	Holland Foster
1943	Ella Mae Mason
1944	Annie L. D'Olive
1945	None Due to World War II
1946	Josephine Garrott
1947	Margaret Mitchell
1948	Thelma Gray
1949	Maxine House
1950	Josephine Garrott
1951	Eugenia Summer, Columbus
1952	Ralph Hudson, Columbus
1953	Walter Lok
1954	Mary Dell Burgord
1955	Elizabeth Dice, Columbus
1956	Malcolum Norwood, Columbus
1957	Reginal Neal
1958	Ralph Hudson, Columbus
1959	Maxine Holcombe
1960	Louis Walsh, Clinton
1961	Sam Gore, Clinton
1962	Mary K. Loyacono
1963	Walter Lok
1964	Malcolm Norwood, Cleveland
1965	Kenneth Quinn, Jackson

1966-67	Louis Walsh, Clinton
1968	Maxine Holcombe
1969-73	No Information Available
1974-75	Jean Abrams
1976	Bob Dunaway, Clinton
1977	Information Unavailable
1978-79	Bob Dunaway, Clinton
1979	Louise Benton, Brandon
1980-82	Bob Tettleton, Oxford
1982-84	Louise Benton, Brandon
1984-85	Randy Miley, Vicksburg
1987	Louis Walsh, Clinton
1988-89	Nelle Elam, Starkville
1990-91	Vicki Bodenhamer, Hattiesburg
1992-93	Michael Box, Pearl
1994-96	Lee Bryson, Tupelo

Missouri Art Education Association

1995-96 Membership: 695—Founded 1916, Sept. 1972/76 unification date (all members of the state/ province association are members of the NAEA), From 1972 to 1976 dual membership in MSTA and NAEA was required.

Year	Presidents
1916	**Fine Arts Division, Dept. of Applied Arts and Sciences**
	Missouri State Teachers Association Art Council, Department of Art Education (MSTA)
1937-38	Bracy Cornett, Kansas City
1938-39	Anna Dunser, St. Louis
1939-42	Verna Wulfekammer, Columbia
1942-46	Nita Schuster Patterson
1946-51	Rosemary Beymer, Kansas City
1951	**Missouri Art Education Association Dept. of the Missouri State Teachers Association**
1951-52	Verna Wulfekammer, Columbia
1952-54	J. B. Smith, Kirksville
1954-56	Evelyn Buddemeyer, Rocky Ridge
1956-58	Cordelia Jennett, Trenton
1958-60	Ina Culver, St. Joseph
1960-62	Virginia Lacy, St. Louis
1962-64	Marie Larkin, St. Louis
1964-66	Patricia Jones, Jefferson City
1966-68	Rosa Louise Smith, Springfield
1968-70	Verneta Sevier, St. Louis
1970-72	Helen Mary Turner, KS City (Gladstone)
1972-74	Melvin Barnes, Louisiana
1974	Rebecca Adams, Springfield (Mar.-Nov.)
1974-75	Frances Kyllonen, Columbia
1975	**Missouri Art Education Association**
1975-76	Frances Kyllonen, Columbia
1976-78	Arthur B. Kennon, St. Louis (Crestwood)
1978-80	Leonard Pryor, Kansas City
1980-82	Larry Kantner, Columbia
1982-84	Del Dace, St. Louis
1984-86	Jerry Miller, Warrensburg
1986-88	Connie Newton, Columbia
1988-90	Terry Hudson, Springfield
1990-92	Susan Shoaff-Ballanger, Kirksville
1992-94	Tom B. Creamer, Westwood, KS
1994-96	Margaret Peeno, St. Louis
1996-98	Ann Polster, St. Louis

Montana Art Education Association

1995-96 Membership: 68—Founded 1967, Articles of Incorporation, 1979; October 1981 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1967-72	No Information Available
1973-74	Ray Compeau, Bozeman
1975-76	Jim Poor, Great Falls
1977-78	J. Darrell Johnson, Dillon
1979-80	Jean Price, Great Falls
1981	Susan Sielstad, Billings .
1982	Robert Wick, Great Falls
1983	Candice Angstman, Bozeman
1984	R. Wade Nelson, Missoula (resigned)
1984-87	Bobby T. Tilton, Missoula
1988-89	Wes Hines, Kalispell
1990-91	James Seaton, Laurel
1991-92	Julie Kuchenbrod, Helena
1993-94	Charlene Greene, Butte
1995-96	Linda Browning, Missoula
1997-98	Susan Seilstad, Billings

Nebraska Art Teachers' Association

1995-96 Membership: 151—Founded 1923, March 1974 unification date (all members of the state/ province association are members of the NAEA).

Year	Presidents
1923-24	Stella La Mond
1924-25	Gladys Dana
1925-26	Marion Reed
1926-27	Martha Pierce
1927-28	Josephine Shively
1928-29	Helen Wilson
1929-30	Ruth Tompsett
1930-31	Gladys Lux, Lincoln
1931-32	Charlotte Kiser
1932-33	Gladys Lux, Lincoln
1933-34	Laura Mulford
1934-35	Norma Diddle
1935-36	Marion Reed
1936-37	Martha Pierce
1937-38	Gladys Dana

1938-39	Ruth Tompsett
1939-40	Elva McFie, Lincoln
1940-41	Helen Tilden, Hastings
1941-42	Irmel Busch
1942-43	None (World War II)
1943-44	Josephine Shively
1944-46	Elva McFie, Lincoln
1946-48	Ethel Hunsacker
1948-49	Zadie Cora Booth
1949-50	Dwight Kirsh
1950-51	Donald Cederberg
1951-52	Patricia Jelinek
1952-53	Minnie Larson
1953-55	Manfred Keiler
1955-56	Willaim Miller
1956-57	Marion Dodderer
1957-58	Shirley Martin
1958-59	Phyllis Aspen
1959-60	Rosalie Bloomquist
1960-62	Isabella Threlkeld, Omaha
1962-63	Roscoe Shields, Lincoln
1963-64	Larry Peterson, Kearney
1964-67	Florence Reckmeyer
1967-69	Geraldine Jones
1969-70	Helen Whitmore
1970-72	Noel Gray
1972-74	Thelma Weresh
1974-75	Jerry Gronewold, Holdredge
1976-78	Marvin Spomer, Lincoln
1978-80	Gary Eastergard, Arapahoe
1980-82	Kay Grimminger, Grand Island
1982-84	John Clabaugh, Lincoln
1984-86	Pearl Hansen, Wayne
1986-88	Sharon Seim, Bellevue
1988-90	Carol DeBuse, Omaha
1990-91	Linda Jorgensen, Blair
1992-94	John Dinsmore, Kearney
1994-96	Frances Thurber, Omaha

Art Educators of Nevada

1995-96 Membership: 100—Founded 1987.

Year	Presidents
1987-88	Bill Camp, Las Vegas
1989-90	Karen Kreyeski, Silver City
1991-92	Lani Albin, Reno
1993-94	Sue Garn, Las Vegas
1995-96	Beth Casper, Las Vegas
1997-98	Sidnie Miller, Elko

New Hampshire Art Education Association

1995-96 Membership: 92—Founded 1952, Sept. 1975 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1952-61	No Information Available
1961-63	Bill Childs, Milford
1963-65	Ray LaBranche, Hampton
1965-67	Ruth Sdidel, Hampton
1967-69	"Col" William Pocock, Portsmouth
1969-71	R. Alden Burt, Lebanon
1972-74	Ellwyn R. Hayslip, Plymouth
1974-76	John Michael Gray, Concord
1976-78	Sally McDonough, Dover
1978-80	Rich Hutton, Meredith
1980-82	Stella Eaton, Manchester
1982-84	Janis Brown, Keene
1984-86	Ava-Lynn Lane, Goffstown
1986-88	Jeanne Smith-Cripps, Hollis
1988-90	Marilyn W. Coffin, Laconia
1990-91	Gail Laker-Phelps, Concord
1991-93	Robin Dedham, Penacook
1993-94	Robin Perringer, Nashua
1995-96	Kim Keegan, Mancester

Art Educators of New Jersey

1995-96 Membership: 410—Founded 1939.

Year	Presidents
1940-41	Evelyn Kallmeyer-Corso
1941-43	Emily Garrison
1943-44	Lillian Acton-Calcia, Hawthorne
1944-46	Emma S. Daggett
1946-48	Ethel Patterson
1948-50	Daphne Koenig
1950-52	Mildred Callaway
1952-54	Ruth Trappan, Cumberland Center, Maine
1954-56	Seymour Landsman, Paris, France
1956-58	Colvin Maude Henry
1958-60	Helen Condon
1960-62	Helen Crisson
1962-64	Benjamin Elliot
1964-66	Henry Ahrens, Yardley, PA
1966-68	George Conrad, Cherry Hill
1968-70	Harry V. Meinzer, Jr., Summit
1970-72	Robert Haynes, Arcata, CA
1972-73	George Neff, Glassboro
1973-74	David Mackey, Hopewell
1974-75	John Pappas, Cliffside
1975-76	Joseph Kleinchester, Jr., Gladstone
1976-77	George Di Bouno, Fort Lee
1977-78	Joan Smith, Sewell
1978-79	Ross Beitzel, Deptford
1979-80	Rose Anne "Rick" Lasher, River Edge
1980-81	Gayle Jones-Reed, Wayne
1981-82	David Mackey, Hopewell
1982-83	Rosemary Blair, Princeton
1983-84	Barbara Beaulieu, Cranbury
1984-85	George Trogler, Annandale

1985-86	Rosa Gloria Pappalardo, Morris Plains
1986-87	Lynn Dodson, Cedar Knolls
1987-88	Gloria Nolan, Upper Montclair
1988-89	Gregory Brewington, Asbury Park
1989-90	Judy Gross, Millburn
1990-91	Anthony Guadidiello, Jersey City
1991-92	Paula Valenti, Washington Twp.
1992-93	Helene Boedart, Point Pleasant
1993-94	Carl Hower, Caldwell
1994-95	Ruth Bodek, Oak Ridge
1995-96	Diane Fogler, Newton
1996-97	Linda Pugliese, Callifon

New Mexico Art Education Association

1995-96 Membership: 54—Founded 1950, Sept. 1977 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents/Co-Presidents
1950-52	Alexander Masley, Albuquerque
1952-53	Frank Graham, Albuquerque (resigned December, 1953)
1953-55	Howard McConeghey, Socorro
1955-57	George C. Gray, Las Cruces
1957-59	Reuben Rose, Santa Fe
1959-60	Leona Head
1960-62	Ray Drew
1962-64	Earl Nunn
1964-65	Judy Meyers
1965-67	George Joseph Moody, Los Alamos
1967-69	Joe Ferguson
1969-71	Richard Johnson
1971-75	Don McIntosh, Albuquerque
1975-77	Anne Taylor, Albuquerque
1977-87	No Information Available
1987-89	Rosina Lopez Short, Las Cruces
1989-93	No Information Available
1993-95	David Nateman, Rio Rancho
1995-97	Charles Frelund, Albuquerque & Vicki Breen, Albuquerque

New York State Art Teachers Association

1995-96 Membership: 1,248—Founded 1948.

Year	Presidents
1949-50	Bernard J. Rooney, Buffalo
1950-51	Joseph Page, Rockville Centre
1951-52	Elbert W. Ryerson, Elmira
1952-53	A. Morton Raych, Glens Falls
1953-54	Marjorie A. Lush, Rochester
1954-55	Larry Argiro, New Paltz
1955-56	Ernest Flemming, Utica
1956-57	Emma A. Lang, Buffalo
1957-58	Frederick A. Pilkington, Port Washington
1958-59	Fran O'Connor, Endicott
1959-60	E. George Weinheimer, Schenectady
1960-61	Lynn L. Phalen, Almond
1961-62	Mitchell H. Siegel, Ossining
1962-63	Otto W. Edkin, Oneida
1963-64	E. Clyde Snyder, Clymer
1964-65	Viggo Holm Madsen, Albertson
1965-66	Elizabeth Lestern, Chenango Bridge
1966-67	Phillip S. Wells, Schenectady
1967-68	Dionis G. Owens, Rochester
1968-69	Carmen H. Gallego Koefoed, Buffalo
1969-70	Barbara A. Schillawski, Liverpool
1970-71	Robert C. Jennette, Rochester
1971-72	Phyllis B. Nelson, Oyster Bay
1972-73	Kishio Matoba, Kenmore
1973-74	Richard A. Ryan, Endicott
1974-75	R. Patricia Mannheimer, Hicksville
1975-76	Carl E. D. Schmidt, New Hartford
1976-77	Ellen M. Garvey Besstak, Williamsville
1977-78	Roger Hyndman, Ballston Spa
1978-79	Nelson DiGregorio, Pulaski
1979-80	Jean Hamilton Burgess, Rensselaer
1980-81	Paul A. Newell, Apalachin
1981-82	Jessie Ann Griffing, Oneida
1982-83	Jean Koran, Port Washington
1983-84	Ernest Savaglio, Commack
1984-85	John R. Rogers, Grand Island
1985-86	Harry J. Posnanski, Jr., Bayport
1986-87	Arlene H. Wulkan, Schenectady
1987-88	Prabha Sahasrabudhe, Selden
1988-89	Sylvia Corwin, New York City
1989-90	Cynthia A. Wells, Liverpool
1990-91	Joan Davidson, New York City
1991-92	Michael E. Parks, Buffalo
1992-93	Hope Irvine, Syracuse
1993-94	Bunny Steinman, Great Neck
1994-95	Frank Cittadino, Clinton
1995-96	Rosemarie Cardosa, Clarence
1996-97	Patricia Barbanell, Albany

North Carolina Art Education Association

1995-96 Membership: 693—Founded 1965, May 1973 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1965-67	Robert Barnard, Chapel Hill
1967-69	Frances Crimm, Greensboro
1969-71	Anthony Swider, Winston-Salem
1971-73	Joan Gregory, Greensboro
1973-75	Wilma King, Charlotte
1975-77	Betty Petteway, Greenville
1977-79	Perry Kelly, Cullowhee
1979-81	Norbert Irvine, Raleigh
1981-83	Marianne S. Suggs, Boone
1983-85	Jo Alice Leeds, Greensboro

1985-87	Ronnie Lilly, Durham
1987-89	Dean Johns, Charlotte
1989-91	Emmy Lou Whitehead, Greenville
1991-93	Eric Purvis, Boone
1993-95	Barbara Bailey-Smith, Durham
1995-97	Betti P. Longinotti, Winston-Salem

North Dakota Art Education Association

1995-96 Membership: 31—Founded 1960. The art education organization began in affiliation with the North Dakota Education Association. No data available.

Year	Presidents
1960-81	Cheryl Dyste, Minot Dona Erickson, Grand Forks Annette Rovig, McVille Bardulf Ueland, Fargo
1981-82	Dorothy Jackman, Bismarck
1982-83	Bob Menzhuber, Mayville
1983-84	Linda Shaw Elgin, Grand Forks
1984-85	Ron Boehm, West Fargo
1985-86	Linda Willis, Minot
1986-88	Jane Jackson, Minot
1988-90	Lisa Frigaard, Cooperstown
1990-92	Jane Jackson, Minot
1992-94	Marie Snavely, Bowman
1994-96	Linda Shaw Elgin, Grand Forks

Ohio Art Education Association

1995-96 Membership: 1,585—Founded 1938.

Year	Presidents
Ohio Art and Manual Training Teachers Association	
1906	T. K. Lewis, Columbus
Art Section of the Ohio Art Education Association	
1938	Edgar H. Blain, Medina
1939	Edgar H. Blain, Medina
1940	Edgar H. Blain, Medina
1941	Thomas Cook, Cleveland
1942	Thomas Cook, Cleveland
1943	Lois Ware, Toledo
1944	James Grimes, Columbus
1945	James Grimes, Columbus
1946	Dorothy Jones, Elyria
1947	Richard Teichert, Columbus & Dorothy Jones, Elyria
1948	Elizabeth Gilmartin, Toledo
1949	Paul Scherer
1950	Violet L. Patton, Oxford
1951	Manuel Barkan, Columbus
1952	Marie H. Wolfs, Parma
1953	Ross Deniston

Ohio Art Education Association

1954	Edward Dauterich, Cincinnati
1955	Jean Webb, Youngstown
1956	Mary Ryan, Toledo
1957	Josephine Richardson, Oxford
1958	Grace Langebrake, Euclid
1959	Helen Henley, Orange
1960	Alfred Kieselbach, Kent
1961	Elizabeth Colin
1962	Ruth E. Dunn, Youngstown
1963	Derwin Edwards, Oxford
1964	David Ecker, Columbus
1965	Ronald Day, Cleveland
1966	Gary Barlow, Dayton
1967-68	Gary Barlow, Dayton
1969-70	Martin Russell, Columbus
1971-72	Joe Charnigo, Parma
1973-74	Foster Wygant, Cincinnati
1975-76	James Mateer, Elyria
1977-78	Nancy MacGregor, Columbus
1979-80	Louis Koenig, Cincinnati
1981-82	Chris Shatsby, Dayton
1983-84	George Liston, Dayton
1985-86	Gordon S. Plummer, Cincinnati
1987-88	David Guip, Toledo
1989-90	Lynda Lowe, Coshocton
1991-92	Frank Susi, Mogadore
1993-94	Connie Schalinske, Columbus
1995-96	Joan Maxwell, Russells Point
1997-98	Dennis Cannon, Mansfield

Oklahoma Art Education Association

1995-96 Membership: 152—Founded 1963, Oct. 1977 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1963-65	Marge Humphrey, Oklahoma City
1965-67	Tommy Fulton, Midwest City
1967-69	Emma Lou Stiver, Ponca City
1969-70	Pat Riley, Oklahoma City
1970-72	Max McClendon, Durant
1972-74	Dean Hyde, Edmond
1974-76	Audrey Eleanor Oaks, Stillwater
1976-78	Virgil Lampton, Claremore
1978-80	Jo Ann Adams, Edmond
1980-82	Gary Goree, Tulsa
1982-84	Nancy Johnson, Tulsa
1984-86	Jan Faught, Oklahoma City
1986-88	Nick Kyle, Oklahoma City
1988-89	Susan Gabbard, Oklahoma City
1989-92	Paul Denny, Jr., Enid
1992-94	Sharon Wade, Oklahoma City
1994-96	Jo Ann Chandler, Tulsa

Oregon Art Education Association

1995-96 Membership: 99—Founded 1964, March 1978 unification date (all members of the state/ province association are members of the NAEA).

Year	Presidents
1964-66	Ruth Halvorsen, Portland, Helen Walstrom, Portland & Sid Steinbock
1974-76	Dan Cannon, Mommouth
1976-78	Peggy Morris
1980-82	Judy Perry, Portland
1982-84	Carl Clapp, Oregon City
1984-86	Joan Janin, Portland
1986-88	Emily Young, Portland
1988-90	Skip Inman, Eugene
1990-92	Auerlia Fuerth, Salem
1992-94	Jan Sonniksen, Portland
1994-96	Ken Jacobsen, Salem
1996-98	Barbara Williams, Madras

Overseas Art Education Association

1995-96 Membership: 65—Founded 1984.

Year	Presidents
1984-86	Marian Yunghans, Germany
1986-88	Carlton Nickerson, Germany
1988-90	Susan Nordell, Germany
1990-92	Susan Nordell, Germany
1992-94	Terese M. Sarno, Germany
1994-96	Terese M. Sarno, Germany

Pennsylvania Art Education Association

1995-96 Membership: 988—Founded 1949, Dec. 1972 unification date (all members of the state/ province association are members of the NAEA).

Year	Presidents
1949-52	Maulsby Kimball, Philadelphia
1952-54	Edward Mattil, State College
1954-56	Kathryn Royer, State College
1956-58	Robert Seelhorst, Indiana
1958-60	Jesse Badger, New Castle
1960-62	Calvin Folk, Altoona
1962-64	Horace Heilman, Kutztown
1964-66	Lawrence McVitty, Indiana
1966-68	Harry Bentz, Reading
1968-70	Dominick Fanani, Easton
1970-72	Stephen Rencetic, Mansfield
1972-74	Earl McLane, Reading
1974-76	Frederick Gilmartin, Bethlehem
1976-78	John Gamble, Greencastle (resigned in 1977) Evan Kern, Kutztown (completed the term)
1978-80	Evan Kern, Kutztown
1980-82	Albert Anderson, State College
1982-84	Ned Wert, Indiana
1984-86	Sarah Tambucci, Pittsburgh
1986-88	Thomas Ritenbaugh, Furlong
1988-90	Jackie Thomas, Williamsport
1990-92	Robert Ott, State College
1992-94	David Weber, Elizabeth
1994-96	Susan Allport-Schneider, Northampton

Rhode Island Art Education Association

1995-96 Membership: 75—Founded 1950.

Year	Presidents
1950-95	**Rhode Island Art Teachers Assoc.**
1995-present	**Rhode Island Art Education Assoc.**
1950-80	Edith Becker, Scituate
	Lee Gerlach, Rumford
	Thomas Hanley, Pocasset, MA
	Veronica Farrell, Rumford
	Sally Foster, Smithfield
	Seymour Glantz, Barrington
	Tom Perkins, Central Falls
	Betty Olin, Harrisville
	Sylvia Forti, North Providence
1981-82	Ann Marie Roccio, Cranston
1983-84	Evelyne Pacquette, Jamestown
1985-86	Donald Annaldo, North Providence
1987-88	Charles V. A. January, Warren
1989-90	Valerie Bolt Felt, Middletown
1991-92	Cynthia Duffy, Barrington
1993-94	Linda Newman, East Greenwich
1995-96	Donald Chabot, Greenville

South Carolina Art Education Association

1995-96 Membership: 423—Founded 1961, Jan. 1975 unification date (all members of the state/ province association are members of the NAEA).

Year	Presidents
1961-67	No Information Available
1967-68	Betty Bramlett, Spartanburg
1969-70	Betty Bramlett, Spartanburg
1971-72	Nell LaFaye, Columbia
1973-74	Truman Teed, Columbia
1975-76	Roxanna Albury, Anderson
1977-78	Elizabeth Smith, Clemson
1979-80	Elizabeth Strom, Greenville
1981-82	Jimmy Morris, Greenwood
1983-84	Mac Arthur Goodwin, Spartanburg
1985-86	Mary Lou Hightower, Spartanburg
1987-88	Dianne McGee, Greenville
1989-90	Truman Teed, Columbia
1991-92	Bonnie Rushlow, Seneca
1993	Margaret Johnson, Rock Hill
1994	R. Scot Hockman, Irmo
1995	Roxanna Albury, Greenwood
1996	Robert Kinard, Winnsboro

South Dakota Art Education Association

1995-96 Membership: 44—Founded 1967, Nov. 1979 unification date (all members of the state/ province association are members of the NAEA).

Year	Presidents
1967-88	No Information Available
1988-90	Lynn Milton, Vermillion
1990-92	Barbara Newman, Aberdeen
1992-94	Jacklyn Hanthorn, Sioux Falls
1994-96	Karen Wockenfuss, Aberdeen
1996-98	John Nelson, Brookings

Tennessee Art Education Association

1995-96 Membership: 240—Founded 1959, Sept. 1972 unification date (all members of the state/ province association are members of the NAEA).

Year	Presidents
1959-61	John W. Robertson
1961-63	John Benz, Johnson City
1963-65	No Information Available
1965-67	Joseph Orze
1967-69	John W. Robertson
1969-71	Robert P. Ulmer, Johnson City
1977-79	Bettye Pittman, Memphis
1979-81	Jean Coleman, Murfreesboro
1981-83	J. Paul Watkins, Knoxville
1983-85	Greg Coats, Memphis
1985-87	Lon Nuell, Murfreesboro
1987-89	Scott Sanders, Chattanooga
1989-90	Carole Williams, Memphis
1990-93	Kathy Hawk, Kingsport
1993-95	Judith Bills Williams, Shelbyville
1995-97	Jim Dodson, Oak Ridge
1997-99	Sally Crain-Jager, Cookeville

Texas Art Education Association

1995-96 Membership: 1,433—Founded 1919, Sept. 1975 unification date (all members of the state/ province association are members of the NAEA).

First meeting held in 1919 in conjunction with the Texas State Teachers Association

The Art Teachers Group

Year	Chairs
1919	Margaret Culbertson, Dallas
1920	No Information Available
1921	Harriet W. Kritser, Amarillo
1922	Lidia Hooe, Dallas
1923	Pearl Rucker, Houston
1924	Emma Blanchard, San Angelo
1925	Jennie Robertson, Wichita Falls
1926	Lucy Runnels, Fort Worth
1927	Cora Stafford, Denton
1928	Emma Blanchard, San Angelo
1929	Etta Harlan, Dallas
1930	Julia Hill Atwell, Denton
1931	Blanche Cassidy, Beaumont
1932	Flossie Kysar, Fort Worth
1933	Mary Marshall, Denton
1934-35	Jennie Roberson, Wichita Falls
1936-37	Stella LaMond, Dallas
1938-39	Elsie Smothers, Tyler
1940-42	Grace Sands Smith, Houston

Associated Art Instructors of Texas Presidents

1942-44	Robert T. Talley, Houston (resigned to enter US Navy)
	Lucille Land Lacy, Belton (replaced Talley)
1944-45	Grace Sands Smith, Houston (reorganized)
1946	No meeting because of World War II
1947	Ivan Johnson, Dallas
1948-50	Mary Free, San Antonio

Texas Art Educators Association

1950-51	Mary Free, San Antonio
1951-52	A. L. Kieselback, Canyon
1952-53	Grace Sands Smith, Houston
1953-55	Mable Maxcy, Denton
1955-56	Karl Schlicher, Nacogdoches
1956-57	Kelly Fearing, Austin
1957-59	Karl Schlicher, Nacogdoches
1959-61	Evelyn Beard, Dallas
1961-63	Bill Lockhart, Lubbock
1963-65	Marjorie Gudgen, Amarillo
1965-66	Ida Nell Williams, Austin

Texas Art Education Association

1966-67	Ida Nell Williams, Austin
1967-69	Mary Pearl Temple, Houston
1969-71	J. B. Smith, Waco
1971-73	Bill D. Francis, Austin
1973-75	Lourena Cook, Houston
1975-77	Marvin Platten, Lubbock
1977-79	Scott Darr, Abilene
1979-81	Phyllis Miller, Houston
1981-83	Julia Beckham, Arlington
1983-84	Nancy Miller, Dallas
1984-86	Jeanne Rollins, Austin
1986-88	James M. Clarke, Houston
1988-90	D. Jack Davis, Denton
1990-92	Cynthia Broderick, San Antonio
1992-94	Sara Chapman, Houston
1994-96	Kay Savay, Richardson
1996-98	Keith Arney, McAllen

Utah Art Education Association

1995-96 Membership: 67—Founded 1961, Oct. 1975 unification date (all members of the state/ province association are members of the NAEA).

Year	Presidents
1961-62	Norman Skanchy, Ogden

1963-64	Delbert Napper, Logan
1965-66	Charles Stubbs, Granite
1967-68	William Shaw, Granite
1969-70	Dick Powell, Granite
1971-72	Darryl Colton, Ogden
1973	Lellon Dutson, Ogden (resigned)
1974-75	Nathan Winters, Salt Lake City
1976-77	Ray Hellberg, Logan
1978-79	Linda Barnes, Granite
1980	Laine Raty, Provo (resigned)
1980-81	Roger Weight, Nebo
1982-83	Carma Hart, Davis
1984-85	Scott Thompson, Carbon
1986-87	Joyce Rawson, Granite
1988-89	Shannon Lorenzo, Salt Lake City
1990-91	Michael Day, Provo
1992-94	Barbara Wardle, Orem
1994-96	Diane Asay, Orem

Vermont Art Teachers Association

1995-96 Membership: 55—Founded 1940, reorganized 1994.

Year	Presidents
1940-46	No Information Available
1946-48	Lucy Doane, Rutland
1948-50	Isabel C. Mills, Burlington
1950-52	Robert Bruce, Lyndonville
1952-54	Ellwyn F. Hayslip, Burlington
1954-56	John Bateman, Springfield
1956-58	Francis Gyra, Woodstock
1958-60	Al Trono, Burlington
1960-64	No Information Available
1964-66	Helen Cate, Barre
1966-68	No Information Available
1968-70	Ronald Slayton, Montpelier
1970-74	No Information Available
1974-76	Charles Bohn, Barre
1974-76	Lois Cooley, Berlin
1976-77	Lois Cooley, Berlin
1977-78	Leonard Spencer, Barre (completed Cooley's 2nd term)
1978-80	Sammy Hedger, Newport
1980-82	No Information Available
1982-84	Linda Powell
1984-86	Linda Powell
1986-88	Carol E. Gargon, Moretown
1988-94	No Information Available
Reorganized—Co-Presidents	
1994-95	Fran Allyn, Colchester & Chris Jenkins, Shelburne
1995-96	Fran Allyn, Colchester & Chris Jenkins, Shelburne
1996-97	Chris Jenkins, Shelburne & Barbara Crandall, Bristol

Virginia Art Education Association

1995-96 Membership: 679—Founded 1945, Sept. 1976 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1945-47	Virginia Bedford, Farmville
1947-48	Ruth Hyland, Richmond
1948-49	Catherine Baldock, Roanoke
1949-51	Eleanor King
1951-53	Janice Lemen, Farmville
1953-55	Ina Johnson, Norfolk
1955-57	Polly Arthurs
1957-59	Helen Cynthia Rose, Richmond
1959-61	Ray Yoder, Waynesboro
1961-63	W. Randolf Cheatham, Richmond
1963-64	Shirley Loomer, Roanoke
1964-65	Janice Lemen, Farmville
1965-67	Eugenia Logan, Richmond
1967-68	James Williams & Eugenia Logan, Richmond
1968-70	Lee Montgomery, Hampton
1970-72	Betty Tisinger, Roanoke
1972-74	Barbara Bishop, Farmville
1974-76	Gary DiVecchia, Manassas
1976-78	Jan Jones, Richmond
1978-80	Alan Schantz, Richmond
1980-82	Rebecca Humphrey Hawkins, Harrisonburg
1982-84	Samuel Banks, Richmond
1984-86	Cen Waters, Richmond
1986-88	Barbara Laws, Norfolk
1988-90	Charles Bleick, Richmond
1992-94	Joan Podd, Richmond
1995-96	George V. "Bucky" Wise, Jr., Richmond
1996-98	Roger Tomhave, Annandale

Washington Art Education Association

1995-96 Membership: 252—Founded 1971, Sept. 1975 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
Washington Art Association	
1971-73	David Templeton, Bellingham
1973-75	James D. Blanchard, Tacoma
1975-76	Ruth Bunt, Kirkland
1976-77	Lewis McCord, Bellevue
1977-78	Jack E. Smith, Seattle
Washington Art Education Association	
1978-80	Robin Blankers, Tacoma
1981-83	Wes Preibe, Bellingham
1983-84	Karen Antonucci, Mukilteo
1984-85	Karen Antonucci, Mukilteo
1985-86	Susan Russell, Everett
1986-87	Cheryl Johnson, Seattle

1987-88	Jack Osier, Vancouver
1988-89	Karen Antonucci, Mukilteo
1989-90	Jeff Wilson, Bellevue
1990-91	Paul Berg, Bow
1991-92	Annita Shaw, Silverdale
1992-93	Annita Shaw, Silverdale
	Co-Presidents
1993-94	Klara Weis, Seattle & Lorinne Lee, Belfair
1994-96	Gary LaTurner, Issaquah
1996-98	Susan Hamilton, Bellevue

West Virginia Art Education Association

1995-96 Membership: 67—July 1974 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1972-79	No Information Available
1979-81	Caryl Toth, Winfield
1981-83	Greta Leighty, South Charleston
1983-85	Grethe Myles, Morgantown
1985-87	Paula Meadows, Hurrican
1987-89	Victoria Fergus, Morgantown
1989-90	Sheila Chipley, Athens
1990-91	Marilyn Mauck, Huntington
1991-92	Jim Meaders, Phillipi
1992-93	Ellen Cheek, Huntington
1993-94	Anona Berry, Buckhannon
1994-95	Susan Power, Huntington
1995-96	Carl O'Dell, Richwood
1996-97	Malisa Clarkson, Masontown

Wisconsin Art Education Association

1995-96 Membership: 516—Founded 1951, March 1974 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1952-53	Wilfred Veenendaal, Sheboygan
1953-54	James Schwalback, Madison
1954-55	Gordon Borchardt, Milwaukee
1955-56	Kenneth Kuemmerlein, Appleton
1956-57	Michael Kazar, Two Rivers
1957-58	Walter Colton, Manitowoc
1958-59	Clifford Kosy, Sheboygan
1959-60	Rosalind Myer, Wauwatosa
1960-61	Monica Cooney, Appleton
1961-62	Robert Paterson, Oshkosh
1962-63	Jack Olds, Janesville
1963-64	Harold Carlson, Appleton
1964-65	Michael Dazar, Manitowoc
1965-66	Kent Anderson, Milwaukee
1966-67	Al Bennett, Sheboygan
1967-68	Rollin Jansky, Parkside
1968-69	Ron Stokes, Manitowoc
1969-70	Allen Caucutt, Fox Point
1970-71	William Leffin, Oshkosh
1972	David Baker, Madison
1971-73	Jack Traut, Milwaukee
1973-75	Judy Wojta, Kettle Moraine
1975-77	Jaylene Armstrong, Madison
1977-79	William Schulman, Stout
1979-81	Richard Doornek, Milwaukee
1981-83	Anna McNeil, Madison
1983-85	Kenneth Cottingham, West Allis
1985-87	Virgilyn Driscoll, Greendale
1987-89	Virgilyn Driscoll, Greendale
1989-91	Bill Benson, Madison
1991-93	Douglas Marschalek, Madison
1993-95	Vincent Lia, Jefferson
1995-97	William L. Chandler, Brown Deer

Wyoming Secondary Art Education Association

1995-96 Membership: 26—Founded 1967, May 1978 unification date (all members of the state/province association are members of the NAEA).

Year	Presidents
1967-68	Tim Collins, Laramie
1968-69	Al Keeney, Rock Springs
1969-70	Bill Williams, Rawlins
1970-73	No Information Available
1973-74	Jim Terry, Cody
1974-81	No Information Available
1981-82	Tim Collins, Laramie
1982-83	Chuck Ellis, Buffalo
1983-84	Ed Murphy, Sheridan
1984-85	Nancy Gray, Riverton
1985-86	Kathy Clymer, Glen Rock
1986-87	Paul Prosinski, Newcastle
1987-88	Dennis Freeman, Mountain View
1988-89	John Lyttle, Cheyenne
1989-90	Billie Sessions, Afton
1990-91	Wade Ward, Wheatland
1991-92	Pam Kraft, Encampment
1992-93	Bill Yankee, Lander
1993-94	Kathy Vliem, Ten Sleep
1994-95	Chris Amend, Gillette
1995-96	Larry Cullins, Rock Springs
1996-97	Kathy Bella, Evanston

ISBN 1-890160-00-8

National Art Education Association
1916 Association Dr. Reston, VA 20191-1590

END

U.S. Dept. of Education

Office of Educational
Research and Improvement (OERI)

ERIC

Date Filmed
October 19, 2001

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

ERIC®

NOTICE

Reproduction Basis

☒ This document is covered by a signed "Reproduction Release (Blanket)" form (on file within the ERIC system), encompassing all or classes of documents from its source organization and, therefore, does not require a "Specific Document" Release form.

☐ This document is Federally-funded, or carries its own permission to reproduce, or is otherwise in the public domain and, therefore, may be reproduced by ERIC without a signed Reproduction Release form (either "Specific Document" or "Blanket").

EFF-089 (3/2000)